

UCR Department of Music

Graduate Student Handbook



Note: This handbook should be read and consulted in tandem with the UCR Graduate Student Handbook, available from the Graduate Division website.

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Chair's Welcome

Welcome to the UCR Department of Music!

For more than fifty years, our department has welcomed graduate students seeking to deepen, broaden, and refine their musical knowledge and skills in preparation for a wide variety of careers. Today, graduate study in music at UCR takes place within a collaborative, intellectually adventurous, and creative environment, one that brings together scholarly research, artistic practice, performance, cultural analysis, and technology. Our students and faculty work across composition, ethnomusicology, musicology, popular music, music industry studies, media, sound, and performance, often in ways that cross traditional disciplinary boundaries.

Graduate school is a time of tremendous opportunity and, often, transformational change in students' lives. We are here as a department and as a faculty to help support you as you chart your path through this extraordinary time. While much of that work will happen in seminars, individual advising, independent research, composition lessons, fieldwork, creative practice, and teaching, we strongly encourage you to also get involved beyond the classroom. Attend and participate in the Florence Bayz Music Series, our weekly forum for concerts, talks, performances, and exchange across the department. Join the Music Graduate Student Association and help organize events, concerts, outings, discussion groups, and other activities with your fellow graduate students. Take advantage of opportunities to perform, collaborate, present your work, teach, organize, and build professional skills that will serve you both within and beyond the academy.

Whether you are a performer, composer, or scholar, we encourage you to make use of the department's many ensembles, courses, facilities, and collaborative opportunities—from orchestra, choir, jazz, and chamber music to gamelan, taiko, Latin American music, mariachi, electronic music, media production, and student-initiated projects. Beyond campus, Riverside and Southern California offer extraordinary opportunities for engaging with the natural world, diverse communities, and one of the world's major centers for music, media, and cultural industries.

Above all, we hope you will find in the Department of Music a place to take intellectual and creative risks, build lasting relationships, and develop the work that matters most to you!

Ian Dicke, Chair and Professor of Composition

About UCR and the Department of Music

Overview

The Department of Music offers the M.A. and Ph.D. degrees in Music with a specialization in three areas: composition, ethnomusicology, and musicology. Students are encouraged to view music in a broad cultural context: communication between the interdisciplinary areas is built into the program, and courses outside the department are either encouraged or required in order to develop an interdisciplinary outlook.

UCR Campus



The 1,200-acre Riverside campus of the University of California is situated at the foot of the dramatic San Bernardino and Box Springs Mountains, in the heart of the rapidly growing Inland Empire.

Located 50 miles east of Los Angeles, it is equidistant from the desert, mountains, and ocean, and is within easy driving distance to most of the major cultural and recreational offerings of Southern California. Nearby Ontario International Airport offers access to the nation's major cities and commuter flights to LAX; Metrolink train service is available to LA.

Riverside



The city of Riverside itself has undergone a major renaissance in recent years. Just a few minutes away from campus via bus, car, or bike, the downtown area now features regular concerts and art exhibitions at UCR Arts, the California Museum of Photography, and the Sweeney Arts Gallery. The Fox Performing Arts Center a few blocks away books national touring acts and musicals, and other local joints like Back to the Grind café have regular concerts and open mic nights. Plus - you haven't really settled in until you've eaten at Tio's Tacos, taken a tour of the Mission Inn, and climbed Mt. Roubideaux!

I'm New! What Do I Need to Know?

1. Admissions and web orientation

Follow all deadlines communicated from grad division concerning the admissions process and familiarize yourself with the following web links:

UCR Graduate Division - <https://graduate.ucr.edu/>

UCR Department of Music - <https://www.music.ucr.edu/>

UCR Course Catalog - <https://registrar.ucr.edu/registering/catalog>

R'Space – your portal to most UCR applications and services - <https://rspace.ucr.edu>

UCR Class Schedule (aka Banner) - <https://classes.ucr.edu/>

R'Grad – all petitions and forms are originated here – <https://rgrad.ucr.edu>

Campus Map - <https://campusmap.ucr.edu/>

2. Test your email address

Email is the method most frequently used by the University to contact students. During the admissions process you will be assigned an email account. All students are required to check this email; it can be set up to forward to another email address. The Registrar's Office, Graduate Division and the Music Department all use this account to send you important notifications. You are responsible for reading it regularly.

3. Enrollment

Make sure you understand and follow through on your initial registration deadlines. These affect the University's ability to process your coursework and (more importantly) your financial aid. For your first quarter/year at UCR you will be primarily taking core seminars.

Follow the advice of the Graduate Advisor and the Graduate Assistant in terms of initial offerings. Prepare any questions about enrollment and classes in advance of meeting with these advisors or other faculty, and work with the Graduate Advisor on deciding about substitutions if necessary.

4. Get your ID Card

All UCR Students are required to have a photo identification student card (R'Card) for library use and other official activities. Instructions on how to obtain one are found here: <https://ucrcard.ucr.edu/>

5. Orientation Activities

Attend all scheduled orientation activities for further information about getting started both with your program and your life in Riverside. The Music Department and Graduate Division will notify you directly via email about all orientation events, which are required. Check out GradSuccess programs happening as well throughout the year: <https://graduate.ucr.edu/gradsuccess>

6. Review Grad Division's Regulations and Procedures

This webpage contains the important big-picture information you need to complete your education at UCR: <https://graduate.ucr.edu/regulations-and-procedures>

7. International Students

International students are urged to make use of UCR's International Center to address additional needs. You will find information for all of UCR's international scholar services and resources center here:

<https://international.ucr.edu/>

Contact Information

The Department of Music administration forms part of the Performing Arts Administration office, and is located in the **Arts Building, Suite 121**, next to the central elevators and restrooms. Most faculty offices and TA offices are located in the Department of Music office suite, just off the main plaza of the Arts Building. Other faculty and administrative offices are located in the Interdisciplinary Buildings (INTS and INTN), directly to the east of the Arts Building (toward the mountains).

Performing Arts Administration Office Business Hours:

8:30-11:30 am & 1:00-4:30 pm (Monday – Friday)

Mailing Address

Department of Music - 061
University of California Riverside
Riverside, CA 92521-0325

Fax Number: 951-827-4651

Departmental Meetings

Faculty Meetings

The graduate program is administered under the direction of the faculty. The faculty makes admission decisions, controls the curricular structure, makes recommendations for funding and participates in both internal and external reviews at the student and program level. Faculty meetings are usually held on the first Wednesday of each month. The president or other designated member of the Music Graduate Students Association (MGSA) is invited to attend the informational portion of these meetings and report to the faculty on graduate student issues. Issues relating to suggestions for programmatic change and which encompass student concerns that affect a number of people should be directed through this representative.

Individual student concerns such as petitions for resources (rehearsal or performance space), course substitutions, changes of degree objective and serious personal programmatic concerns may be submitted in email to the department chair, through a sympathetic or participating faculty member (usually your committee chair or the Graduate Advisor) or the Financial & Administrative Officer. Please be prepared to wait for a scheduled faculty meeting to have your concern addressed.

Florence Bayz Series

The Florence Bayz Series is our weekly departmental concert and colloquium series. It occurs most Wednesdays (look for announcements of upcoming events), and takes place from 12-12:50pm. **Attendance is mandatory** – classes in the department are scheduled not to conflict with this time slot, and this is one of the principal opportunities we have to come together as a program on a regular basis to exchange ideas, build community, and enjoy the art form we have dedicated our lives to studying. Events include lectures, concerts, presentations, roundtable discussions, and other student-organized events, presented by your colleagues, professors, and invited guests. Most events take place in Arts 157. If you have an idea for a short lunchtime musical concert (presentations run about 40 minutes long), want to deliver a conference paper for a test audience, organize a panel discussion, or bring in an interesting outside guest of your own, this series may be the way to do it. Contact the faculty coordinator for questions or to sign up.

Resources

Photocopying/Mail

The photocopier is located in the Music Office area. Photocopy access and maintenance is administered through the Performing Arts Administration. Teaching assistants are encouraged to use online/digital means (eLearn/Canvas) as an alternative to mass photocopying.

Graduate student mail slots are located in the faculty office suite hallway. Campus mail (in an appropriately-addressed manila envelope), or stamped, outgoing mail that contains University business, may be placed in the mailbag near the faculty mail slots.

General student mailbox accessibility is governed by CHASS Facilities Administration. Generally, the office hallway doors automatically unlock at 7:30 am and lock again at 6 pm. Graduate students may receive a keycard that makes their mailboxes accessible at other times.

Keys

All keys and key cards are administered through the Performing Arts Administration offices, in collaboration with CHASS Facilities. Graduate students requesting access to any room or facility, including teaching assistants needing access to their classrooms, should first approach the Graduate Assistant in Music, who must approve all requests before a key is ordered. Regarding specific facilities:

1. All graduate students may request either the Grand Piano practice room key or the Upright Piano/Locker room key, whichever they prefer. Students who want to practice their own instrument may do so in the upright piano rooms. These keys will also provide access to the locker room, if you wish to check out a locker. You must request a locker assignment from the Performance Arts Administration office.
2. Teaching Assistants should make sure their key requests are in for the room(s) they will be using for discussion sections several days prior to the beginning of the quarter. Arts 136, 157, and 159 use the same key, though will also need to request a key for the media cabinet if using 136. General assignment rooms (those outside of the Department of Music) are unlocked during the school day and no key is necessary. TAs should request a key to TA rooms (Arts 165 and Arts 52) during the quarter(s) they are employed.

Office Space

Teaching Assistant Offices – Arts 165 and Arts 52

Arts 165 is located in the breezeway of the Arts Building, directly across from the Music office suite, and is intended for use by TAs for instruction and student consultation. Arts 52 is located downstairs near the practice rooms. Meetings that require more space may either be taken into the hallway table or scheduled in the Tomás Rivera Library.

Additional space requirements

Requests for additional space should be done in conjunction with involved faculty. All space requests go through the CHASS Facilities Administration website: <https://chassfacilitiesmanagement.ucr.edu/>

Microwave/Refrigerator

The microwave and refrigerator in the department office area are for both music student and faculty use. Please clean up your messes. If you use the fridge, clean the fridge.

Software and Computing

The Tomás Rivera Library has computers designated for student use. Administrative or technical questions

should be directed to Computing & Communications. Requests for particular software or support may be relayed through relevant music faculty.

Students are assumed to own a personal computer containing software adequate for manuscript preparation, and to be proficient in its use.

Music Graduate Students Organization (MGSA)

The Music Graduate Student Association (MGSA) is a student-led and student-run organization representing all graduate students in the Department of Music. In addition to organizing events, activities, and holding regular meetings to discuss concerns and needs within the department, the MGSA also serves as a medium of communication between music graduate students, the campus-wide Graduate Student Association (GSA), and the Department of Music. As a branch member of the GSA, the MGSA receives funding for meetings, programs, guest speakers and outreach events, as well as supplemental funds for graduate student-organized conferences. Additionally, the GSA offers conference travel grants to help graduate students attend conferences.

Participation in MGSA meetings and events is encouraged for all graduate students. Officers are elected at the end of each academic year for the following year, and include: the MGSA President, who is responsible for organizing meetings and addresses concerns specific to the Music Department, representing the MGSA at faculty meetings and communicating directly with the Chair. The MGSA Vice-President also assists with organizing meetings and events, and represents the MGSA at department meetings if the President cannot attend. Finally, the MGSA Representative represents the MGSA at campus-wide meetings of the GSA. The mission of the MGSA is to make graduate students' time at UCR as fruitful and fulfilling as possible, so please approach these officers with any questions and/or suggestions.

Other Resources

Additional UCR services and facilities may be researched from the UCR Main website using the "A-Z Listing" option or from the UCR Catalog: <https://www.ucr.edu/alpha>

Graduate Division

One of your most important resources in successfully completing your graduate education is Graduate Division, the most up-to-date source of information on grad programs, changes in fees and tuition, procedures, and postings of additional financial aid opportunities. Please visit the graduate division website on a regular basis: <https://graduate.ucr.edu/>

One of UCR's most innovative and useful initiatives, GradSuccess, provides a variety of services, workshops, seminars, and programs to assist graduate students at every step of their education. Check out their programs here: <https://graduate.ucr.edu/gradsuccess>

Program Advising

Program Overview

Catalog information is updated annually. Up-to-date catalog and scheduling information may be found online at:

UCR Course Catalog: <https://registrar.ucr.edu/registering/catalog>

UCR Class Schedule, Calendar, and Fees/Tuition information (aka Banner):
<https://classes.ucr.edu/>

Examine the catalog requirements carefully to make sure you understand how the program requirements work. Regardless of your field of specialty, or whether you enter at the masters or doctoral level, the overall arc of your program consists of the following stages:

1. Coursework.
2. Examinations. MA students take *comprehensive exams*. PhD students take *qualifying exams*. If you pass your exams, you advance to candidacy. You then move on to...
3. Dissertation.

Note: a year-by-year summary of tasks and expected milestones for all three tracks are included with this handbook as the first appendix.

General Advice on Course Selection

1. Take core seminars first.

Certain required seminars form the basis for subsequent coursework work and, when possible, are taught early in the year for that reason. Take these as soon as they are offered.

2. Take graduate seminars when they are offered.

Graduate courses are only one of the Music Department faculty's responsibilities. If you see a course you like but put off taking it thinking it will be taught again soon, or at the same time in the subsequent year, you may be disappointed. If a music grad seminar is scheduled that you think fits your interests and does not conflict with a core seminar, take it while you can.

3. Get your language requirements out of the way as soon as possible.

Review your language/translation requirements carefully and arrange to take language exams as soon as you feel you can reasonably pass them. Since these are likely to be in your field of scholarly interest you will both better prepare yourself for foundational dissertation work, and get a requirement off your mind that may impede your dissertation work.

4. Examine offerings outside of the Department.

UCR is a diverse campus with a broad selection of offerings outside of the Music Department and, in fact, many Music faculty members are either participating members or jointly appointed with other Departments. Take outside offerings to broaden yourself culturally, develop a relevant extra- musical skill, or when they are congruent with your research interests.

5. Take private studies with a specific goal in mind.

Music 290 (Directed Study) must be proposed in advance. This means speaking to a professor and arranging a well-organized study at least a month *before* the end of the previous quarter in case your proposal needs to go to a faculty vote. While the faculty try to accommodate directed study requests, please recognize that not all requests can be granted. Do not request a directed study to address material or topics covered in a regularly offered course – take the class.

6. Take ensemble credits.

The UCR Music Department is proud to offer a variety of performing ensembles. In addition to satisfying credit requirements, ensembles are great ways to meet people, get involved with the local music community, and broaden your university experience.

7. Prepare for examinations early.

Comprehensive examinations, the Composition skill test, language examinations, and Qualifying exams will all go better if you address any known deficiencies in advance. Avail yourself of advice from your committee chair in terms of developing a program of study if necessary. If you have a deficiency revealed by an advisory exam, it is *your* responsibility to initiate remedial action. Don't wait until the last minute.

8. Once you choose or are assigned a committee chair, stay in contact with them throughout your process.

Trust your committee chair as your principal curricular point of contact with your program.

9. Make sure you give your committee time to examine your work.

Your committee's input into any creative culmination (such as a dissertation) is the basis upon which your certification is based – not an external filing deadline. If you want to be sure there are no problems, be sure you give your committee plenty of time to examine your work, deliver comments, and verify things after you have responded.

10. Submit all forms on time and verify all record keeping.

You are responsible for knowing deadlines and submitting all petitions, reports, and paperwork through R'Grad on time. Contact the Graduate Assistant in Music (<https://music.ucr.edu/staff>) and/or your Graduate Student Affairs Officer in the Graduate Division (<https://graduate.ucr.edu/directory>) if you have any questions.

Professional Conduct Guidelines

The UCR Department of Music strives to foster a supportive, rigorous, and collegial environment in which graduate students can thrive as scholars, artists, teachers, and members of an intellectual community. In return, graduate students are expected to uphold the standards of conduct appropriate to graduate study, teaching, scholarship, performance, and creative practice.

These guidelines are intended to help sustain a department culture grounded in respect, responsibility, and shared commitment to excellence, but do not replace official Graduate Division policies, Title IX procedures, applicable employment or union regulations for Teaching Assistants, or other UC policies.

The department also recognizes its own responsibility to treat graduate students with respect, fairness, transparency, and consistency.

1. Academic Responsibility

Graduate students are expected to make steady and timely progress toward their degrees. This includes completing coursework, exams, research, creative projects, teaching assignments, and other degree requirements in accordance with departmental and university expectations.

Students should submit all required work on time and communicate promptly with instructors or advisors if difficulties arise. Late or incomplete work without prior communication may be considered unprofessional and may affect academic standing, funding, teaching appointments, and/or progress toward the degree.

2. Responsible Scholarship

Graduate study depends on intellectual honesty and responsible scholarly and creative practice. Graduate students are expected to represent their work accurately, give proper credit to the ideas and labor of others, and follow university standards concerning academic integrity, plagiarism, citation, research ethics, and responsible use of sources.

Students should be transparent about the methods, materials, technologies, and forms of assistance that contribute to their work when such disclosure is relevant or required. This includes the appropriate acknowledgment of collaborators, editors, research tools, generative AI systems, software, datasets, recordings, scores, and other technological resources. The use of AI or other tools does not remove a student's responsibility for the accuracy, originality, and integrity of the work submitted under their name.

3. Attendance, Punctuality, and Department Events

Graduate students are expected to arrive on time and be prepared for all seminars, classes, meetings, rehearsals, teaching assignments, and other required obligations. Regular attendance and punctuality demonstrate respect for faculty, staff, visiting artists and scholars, undergraduate students, and fellow graduate students.

Attendance is expected at official departmental events, including the Florence Bayz Series, ensemble concerts, and conferences hosted by the Music Department. Students are also strongly encouraged to participate in additional lectures, performances, workshops, and gatherings that contribute to UCR's vibrant academic and creative community.

4. Respectful Participation and Professional Conduct

Graduate seminars, rehearsals, meetings, and departmental events depend on thoughtful and respectful exchange. Students should engage constructively in discussion, listen attentively to others, and avoid behavior

that disrupts the learning environment or undermines collegiality. Disagreements are a normal and valuable part of intellectual and artistic work, but they should be expressed respectfully.

Graduate students are also expected to treat faculty, staff, undergraduate students, and one another without resorting to microaggressions or to more overt acts of bias, hostility, or discrimination. Microaggressions are smaller and often unintended remarks or slights that demean or marginalize others; macroaggressions are their open and deliberate counterparts. Bias of either kind, whether tied to gender, race, ethnicity, national origin, language, religion, disability, sexual orientation, or other protected categories, erodes the trust on which our intellectual and creative community depends.

Lastly, students owe every faculty member a presumption of competence, and this deserves particular attention. A considerable body of research shows that women faculty, and women faculty of color in particular, are more often presumed incompetent by students and judged more harshly, in informal reputation and in course evaluations, than colleagues with equal records of scholarship. Graduate students should recognize this pattern and refuse to take part in it. A student who experiences or observes such conduct is encouraged to raise it with their advisor, TA supervisor, the and/or the Graduate Advisor. Concerns will be addressed in accordance with University policy.

5. Communication

Written and oral communication should be respectful and appropriate in tone. Emails and other written communications should use clear language, proper grammar, and professional standards. Profane language, hostile or dismissive tones, and highly demanding and/or unrealistic expectations are not appropriate in communications with faculty, staff, students, or supervisors.

6. Forms of Address and Professional Boundaries

Faculty members may differ in how they prefer to be addressed. Some may invite students to use first names, while others may prefer “Professor” or “Dr.” Graduate students are expected to be attentive to and respectful of these preferences.

Even when faculty members are close in age to graduate students, or when a friendly rapport develops, graduate students should maintain appropriate professional boundaries. Faculty members, instructors, and supervisors should not be treated as peers in academic, supervisory, or evaluative contexts.

7. Sexual Harassment, Sexual Violence, and Title IX

The Department of Music does not tolerate sexual harassment or sexual violence. Such conduct is prohibited by the University of California Policy on Sexual Violence and Sexual Harassment, known as the SVSH Policy, which applies to every member of the community. These standards govern conduct among graduate students themselves, not only conduct involving faculty or staff, and they apply regardless of the roles or genders of those involved.

Conduct prohibited under the SVSH Policy includes, but is not limited to, sexual harassment, sexual assault, dating and domestic violence, stalking, sexual exploitation, invasion of sexual privacy, and retaliation against anyone who reports or takes part in a resolution process. The precise definitions are set by the SVSH Policy and by federal Title IX regulations, which the department follows; this handbook summarizes them rather than replaces them.

Graduate students should also understand the reporting obligations that may apply to Teaching Assistants and other student employees. Under the SVSH Policy, TAs and other student employees may be designated Responsible Employees when acting in the course of their duties. A TA who, while carrying out those duties, learns that a student may have experienced sexual harassment or sexual violence is required to report that

information promptly to the campus Title IX office. For that reason, a TA cannot promise confidentiality to an undergraduate or a peer who discloses such an experience in the course of that work. If a disclosure occurs, the TA should tell the person that the information must be shared with the Title IX office, that they may request confidentiality, and that confidential support is available through campus resources.

A student who wishes to speak with someone confidentially, without starting a report, may contact a CARE advocate or Counseling and Psychological Services; neither is required to report to the Title IX office. A student who wishes to file a report, or who is unsure of the available options, may contact the UCR Office of Civil Rights, which houses the Title IX Office. Reports may be made in person or online, on one's own behalf or on behalf of another, and may be made anonymously. Retaliation against anyone who reports or participates in good faith is itself a violation of policy.

8. TA Responsibilities, Confidentiality, and Privacy

Graduate students serving as Teaching Assistants are expected to perform their duties to the best of their ability and in accordance with the expectations established by the course instructor, department, university, and applicable employment or union regulations. TA responsibilities may include attending lectures, leading sections, grading, holding office hours, communicating with students, assisting with course preparation, and other duties appropriate to the appointment.

TAs should be reliable, prepared, fair, and responsive. They are expected to communicate promptly with the course instructor about any concerns related to student performance, grading, attendance, classroom conduct, or their own ability to complete assigned duties.

TAs are also expected to protect student privacy. Information concerning grades, student performance, accommodations, attendance, personal circumstances, disciplinary matters, or sensitive student communications should only be discussed with supervisors. Questions about accommodations, privacy, reporting obligations, or sensitive disclosures should be brought promptly to the course instructor or appropriate campus office.

9. Outside Work and Professional Commitments

Graduate students may have professional, artistic, personal, or financial commitments beyond the department. These commitments must be managed in a way that does not interfere with coursework, degree progress, departmental obligations, visa regulations, or other university requirements. Outside work should NEVER interfere with any aspect of TA responsibilities.

Students are expected to prioritize their academic and teaching commitments during the period of their enrollment and funding. Students who anticipate conflicts between outside work and departmental responsibilities should discuss these concerns with their advisor, TA supervisor, or the Graduate Advisor as early as possible. Timely communication is especially important when outside commitments may affect availability, assigned duties, course participation, or progress toward the degree.

10. Addressing Concerns

When challenges arise, graduate students are encouraged to communicate early and constructively with the relevant instructor, advisor, TA supervisor, or Graduate Advisor. Many issues can be resolved through timely, respectful conversation. Repeated patterns of unprofessional conduct, including missed obligations, poor communication, disrespectful behavior, failure to perform TA duties, or lack of academic progress, may require departmental intervention and may affect a student's funding, teaching assignments, academic standing, or continued progress in the program. Concerns about conduct or progress will be addressed through appropriate departmental and university procedures, with documentation and an opportunity for communication.

Campus Policies

Consult the UCR Graduate Division (<https://graduate.ucr.edu/>) and student conduct (<https://conduct.ucr.edu/policies>) website for answers to most questions concerning Campus Policies and Procedures, especially regarding the following issues:

Plagiarism and Academic Dishonesty

The following is taken from the Graduate Student Handbook:

Academic dishonesty will not be tolerated at the University of California, Riverside. The consequences range from receiving an “F” for the assignment to dismissal from the University.

Plagiarism is defined by Webster’s Dictionary as the act of stealing and passing off as one’s own the ideas or words of another. Submitting the same paper twice or fulfilling the requirements of two subjects with one paper is academically dishonest unless approved beforehand. In short, one can plagiarize oneself and be sanctioned for the violation. You may use the ideas and words from other sources, but you must document their use with citations, usually in the form of footnotes, endnotes, or text notes. By citing your sources, you indicate the extent of your research, thereby improving your paper.

It is academically dishonest to manufacture or deliberately alter data submitted in connection with lab reports, term papers, or written material. Not only is this practice dishonest, it undermines the entire academic process. Follow all class policies for any use or prohibition of AI. If you are unsure, ask a professor directly, and disclose any use of AI on your part. It is expected that all work produced for your exams, dissertation, and other graduate work will be written directly by you.

Collaboration occurs when a student works with other students to study, do lab work, review books, or develop a presentation or report. Students must receive very clear permission from the instructor to participate in collaborations. Unauthorized collaboration is an example of an academically dishonest act. What one instructor may view as collaboration may be seen as cheating by another. The important thing to note is that if the limits of collaboration are not clear, it is the student’s responsibility to ask the instructor for very clear and specific direction.

Music students found in violation of these principles may be reported to the Student Conduct and Academic Integrity Program, with potentially severe consequences. In short – do your own work.

Computer Use Ethics (ECP Guidelines)

Allowed:

Instructional and research related purposes

Sending and receiving e-mail

Accessing the Internet

Creating web sites

Not Allowed:

Illegal activities

Violations of University policies

Use of electronic communications resources for commercial benefit or personal financial gain

Utilizing the University's name and/or seal without appropriate approvals

Giving the impression that you are representing or otherwise making statements on behalf of UCR or any department, unit, or sub-unit of the university unless appropriately authorized to do so

Causing excessive strain on any campus electronic communications resource or unwarranted or unsolicited interference with others' use of electronic communications.

Dispute Resolution Policies

Graduate students are strongly encouraged to resolve conflicts directly and informally wherever possible. Successful dispute resolution requires clear and objective communication between the affected parties and good-faith efforts to establish common understanding and avoid subjective accusation. Unfortunately, some disputes cannot be resolved informally. In such cases graduate students should follow these procedures.

Academic Issues

Most problems relating to academic status or acceptable progress, including comprehensive and qualifying examinations, should be handled first in an informal fashion, beginning with the faculty member(s) involved, and then, if necessary, the Graduate Adviser. If a satisfactory resolution cannot be achieved, the issue then should be taken to the student's Department Chair or Program Director. However, there are some exceptions:

1. For disputes involving course grades, the procedure for Appeal of Grades should be followed.
2. For academic integrity issues, students should consult the academic integrity guidelines.

The Graduate Dean is responsible for hearing appeals of academic decisions made at the program level and, importantly, for determining whether a graduate student is allowed to continue in his or her degree program. Therefore, the Graduate Dean, in some cases with the assistance of the Graduate Council, serves as the final arbiter for graduate academic affairs. Decisions by the Dean may not be appealed.

A student who desires to appeal an academic decision made at the program level must submit a written statement to the Graduate Dean within 30 calendar days after the date of notice of the decision. The Graduate Dean will consider such appeals only if based upon (i) procedural error and/or (ii) the use of non-academic criteria in evaluating student work, including personal bias and violations of the campus nondiscrimination policy. Recognizing that the university relies on the expertise of its faculty to evaluate the academic quality of students' work, the Graduate Dean will not consider appeals from students based upon disagreements about academic quality.

Upon receipt of a valid appeal, the Graduate Dean will initiate an investigation of the claims stated in the written appeal. The student is entitled to a meeting with the Dean during this investigation. After consultation with the student, the student's program, and any other relevant campus units, the Graduate Dean will rule on the appeal. Every reasonable effort will be made to notify the student of the ruling no later than 90 calendar days after the date of receipt of the original appeal. In reporting the final ruling, the Dean will communicate to the student and the student's program the basis for the ruling and its effective date. The Dean's ruling is final and cannot be appealed.

Further information can be found: <https://graduate.ucr.edu/regulations-and-procedures>

Employment Issues

Employment-related grievances which cannot be resolved through informal discussion with the faculty

member or administrator in charge should proceed in accordance with the appropriate university policy (note the timeliness provisions of these policies):

Graduate students with academic appointments such as GSRs but not including TAs, Associates, Teaching Fellows, Readers, Tutors, and Remedial Tutors are covered by the UC Academic Personnel Manual Policy 140. The APM specifies the rights and responsibilities of these appointees and also establishes a procedure for instituting corrective action or dismissal from the appointment when employment-related performance is perceived to be unsatisfactory. APM 150 (specifically APM 150-32) describes this procedure. Graduate programs and major professors must adhere to APM-150 in order to protect the due process rights of graduate students holding non-represented non-Senate academic appointments. A corrective action or dismissal may reduce or eliminate any remaining financial obligation made to a student by the university.

Graduate students with academic appointments, such as, TAs, Associates, Teaching Fellows, Readers, Tutors, and Remedial Tutors are covered by the ASE/UAW Contract Article 12 and those regulations should be followed.

Most graduate students holding non-academic appointments on campus are covered by the UC Personnel Policies for Staff Members Article 70.

Graduate students who are uncertain which policy pertains to their employment-related grievance can contact the Office of Administrative Resolution for advice.

A grievance is defined as a complaint by an eligible non-Senate academic appointee that meets the scope/definition set out in APM-140-4.

Other Issues

With the exception of Title IX/sexual harassment and student conduct issues that are addressed in the next section, other disputes arising from actions or inactions by faculty or administrators in graduate programs also should be handled first in an informal fashion, beginning with the faculty member(s) or administrator(s) involved, and then, if necessary, the Graduate Adviser or supervising administrator. If a satisfactory resolution cannot be achieved, the issue then should be taken to the student's Department Chair or Program Director. If a student still remains unsatisfied, an appeal may be submitted to the Graduate Dean or, in cases involving the Faculty Code of Conduct, the Dean of the student's school or college.

Additional Resources

Graduate students who are unsure about which procedure to follow or who have questions about the policies affecting their lives at UCR should first contact the Associate Dean for Graduate Academic Affairs. The Office of the Ombudsperson also is available as a neutral and independent office for advice and guidance on dispute resolution approaches. For student conduct issues, please refer to Student Conduct and Academic Integrity Programs for more information. The University Affirmative Action Office and the Title IX/Sexual Harassment Office are available to help where questions or issues related to inappropriate conduct (discrimination or sexual harassment) is involved. In addition, the Office of Administrative Resolution is available as a general resource for students with complaints.

Sexual Violence Resources and Sexual Harassment Policies

Please visit the UCR Sexual Violence Prevention and Response website for the most up-to-date list of resources, contacts and procedures regarding sexual assault or violence: <http://sexualviolence.ucr.edu/>

Financial Issues

Please see the Graduate Student Handbook for an explanation of the types of support and their implications for your graduate study.

Some suggestions to help make your life easier:

1. Complete your TA training in a timely manner.

Details on TADP (the Teaching Assistant Development Program) can be found here:

<https://tadp.ucr.edu/>

Remember if you are an international student you may also need to take a TSE/SPEAK test.

Additional information is given on the Graduate Division web site:

<https://graduate.ucr.edu/graduate-student-employment>

2. Get to know the Financial Aid Office.

The “Highlander One Stop Shop” for financial aid matters is located on the first floor of the Student Services Building, very close to the Arts Building. See <https://finaid.ucr.edu/> Hours: 9:00 - 5:00 p.m. Monday - Friday (Summer hours may vary).

3. Apply for Departmental support when positions are advertised.

Financial support opportunities offered through the Music Department will be announced as they become available, and should be applied for with respect to all deadlines and application requirements. These may include additional teaching assistant positions, readerships, and research assistantships.

4. Check the Grad Division website.

Financial aid opportunities, including dissertation grants, fellowship opportunities, TAships in other departments, and more are advertised through Graduate Division. You are responsible for making all applications in a timely manner, especially if they require faculty endorsement.

5. Create your own opportunities.

Faculty members make students aware of ad-hoc external funding opportunities and grants through email. Use your own savvy to ferret out possibilities for grant funding through personal entrepreneurial actions or national or international granting and fellowship opportunities. Many Music graduate students have found on-campus employment at the University Writing Center, and through TAships in departments like Media and Cultural Studies, English, Sociology, and more. A list of possible extramural funding sources for ethnomusicologists is attached as an appendix to this handbook.

6. Know your aid package.

Examine and understand your financial aid package completely. If you have questions, ask the Graduate Assistant or the Graduate Advisor.

7. Take Responsibility.

All universities operate differently. Remember your financial support is your responsibility. Plan in advance for additional support using external agencies, savings and family resources in advance of your need.

Annual Mentoring and Evaluation of Graduate Students

Students must make acceptable academic progress during their time at UCR. Students whose GPAs fall below 3.0, who carry more than 12 units of "incomplete" work, who fail exams, or who do not progress through the various stages of the degree may be considered unsatisfactory. Students making unsatisfactory progress may be ineligible for fellowships, readerships, and assistantships.

In order to be eligible for TAships and GSRs (graduate student research position), students must maintain a GPA of at least 3.0; students must maintain a GPA of 3.5 in order to continue receiving fellowship funds.

The Annual Mentoring and Evaluation (AME) form assists in establishing good communication between faculty and students, ensures the timely completion of degree objectives, and helps avoid problems resulting from misunderstandings about rules, procedures and academic expectations within graduate programs.

These evaluations are coordinated by the faculty Graduate Advisor in each program acting with the assistance of the student's major professor and/or a graduate committee. The review includes a summary of the quality of the student's academic work for the year and academic objectives for the next period. For faculty, it is useful to include any issues an individual student is experiencing (i.e., research techniques or scholastic difficulties and the prognosis for overcoming them, warning if students are taking overly long in attaining their educational goals, problems created by outside occupational demands, etc.). Additionally, this would be an appropriate place to congratulate students on accomplishments.

The AME form must be initiated by graduate students on R'Grad. **The deadline to complete this annual process is June 30th.**

Appendix One: Procedures and Timeline for Composition Students

This is an ideal timeline for students entering without an MA degree. PhD students who have previously completed an MA degree should skip year 2 of this timeline (i.e. “Year 3” guidelines will pertain to their second year at UCR). In the case of PhD students, substitutions for previous MA coursework may be appropriate under some circumstances, though composition students are not permitted to substitute core requirements in music theory or research and bibliography.

Year 1

1. Coursework. Regularly consult the catalog (<https://registrar.ucr.edu/registering/catalog>) for requirements. MUS 200 and MUS 301 must be taken in the first year during the quarter that they are offered. It is also prudent to take MUS 400 during the first year during the quarter it is offered, and certainly by the end of year two.
2. Graduate students working as TAs for the first time (who have not previously completed UCR’s New TA Orientation) must complete orientation during that same quarter. New TA Orientation components are online via Canvas/eLearn. The orientation is asynchronous, and students self-enroll: <https://tadp.ucr.edu/ta-training/orientation>
3. By the end of the first year, students should approach a composition faculty member to discuss their MA Paper or dissertation plans (usually a composition), and ask them to serve as their principal advisor.
4. During the summer between years 1-2, student composers often conduct research for their MA Paper or dissertation or address other catalog issues (such as language requirements) through summer coursework. There are also limited opportunities, available on a competitive basis and pending student enrollments, to serve as teaching assistants in summer courses at UCR.

Year 2 (for MA students)

1. Continue required coursework and complete all required trainings (e.g. TA training if not completed in year 1).
2. The APPLICATION FOR CANDIDACY form (available here: <https://graduate.ucr.edu/petitions-and-forms>) should be filled out and submitted digitally to the Graduate Division. This includes information about the MA Paper (Composition Review) committee.
3. Graduate students in composition must pass a Composition Review, which focuses on the student’s academic and professional progress during their time at UCR.
 - a. The student forms a Composition Review committee of 3 faculty members and asks 1 to serve as the committee chair.
 - b. No more than 1 quarter and 4 units of MUS 299 can be taken for the Composition Review, usually during the Spring quarter. Students enroll in MUS 299 under their committee chair.
4. Graduate students in composition will prepare a portfolio for the Composition Review that consists of the following: 1) compositions the student wrote during the first 5 quarters in the program, prepared under the supervision of the student’s chosen advisor, 2) a separate composition MA Paper project that is at least 12 minutes in length, 3) a CV, and 4) an artist

statement. The complete portfolio should be submitted to the faculty committee no later than four weeks prior to the end of the spring quarter.

5. A one-hour meeting with the Composition Review committee, during which students give presentations on their portfolio and participate in a subsequent feedback session with the committee, chaired by the student's advisor. It will take place no later than two weeks prior to the end of the spring quarter, and at least two weeks after submission of the portfolio.
6. Terminal MA students must signal their interest to the Graduate Advisor and composition faculty by the end of the fall quarter of their second year. Faculty members will assess graduate students in composition after the conclusion of their Composition Review and will decide whether or not to admit them to the Ph.D. program on the following basis:
 - a. Completion of the presentation and feedback session during the meeting with the committee.
 - b. Evaluation of the comprehensive portfolio. The portfolio offers the student a chance to organize their work in a manner that shows off both their past performance and their future potential.
 - c. All students who decide to apply to enter the PhD program in Composition (including those already admitted to other programs in the Music Department) are required to fulfill general program admission requirements.
 - d. Students who are not admitted into the Ph.D. program will receive an M.A., contingent on passing the Composition Review.

Year 3 (or Year 2 for PhD students who enter with an MA)

1. Finish all required coursework.
2. Qualifying exam preparation.

Early this year composition students should begin to prepare for their qualifying examinations, a process that will qualify the student in areas of immediate interest, permit the development of tools and technology, the generation of musical techniques, and the improvement of critical ability, in preparation for dissertation work. Qualifying examinations are conducted in association with a chair, and may take many forms. Students can be expected to spend 1-2 quarters or more solely on exam preparation, with goal of gaining objective expertise at the graduate level that will be assessed by faculty members both inside and outside of the Department of Music (Step e):

- a. Find a chair. The quarter before the completion of basic coursework, composition students solicit composition faculty to chair both exam and dissertation committees. The student is expected to be prepared to propose the direction and format they anticipate for their dissertation at this time.
- b. Decide on dissertation outline and Subject Areas for study. The student and chair come to an agreement on overall direction of the dissertation, 2-4 areas of specialized study that will qualify the student, and exam faculty with whom to work. The student is advised at this time of the nature of the portfolio and dissertation prospectus requirements and their role as part of the qualifying examination. The format of the qualifying examination is discussed.

- c. Conduct Exam Preparation. The amount of private study required to constitute exam preparation is a function of the individual subject and its relationship with the proposed dissertation. At the beginning of the MUS 291 process, the chair advises both the student and any additional exam faculty of the format and style of the written qualifying examination.
- d. Qualifying Exam Preparation:
 - i. At least two weeks prior to the oral exam date, a digitally signed and completed “Nomination of the Oral QE Committee” form (“Form 2”) must be submitted to the Graduate Division. This form is available on the Graduate Division’s website here: <https://graduate.ucr.edu/petitions-andforms>
 - ii. The student completes exam preparation in all subject areas. The chair solicits the exam faculty for questions for the written qualifying examination.
 - iii. The chair approves a *Composition Portfolio* containing a minimum of 3 musical compositions.
 - iv. The chair approves the *Dissertation Prospectus*, a 5- to 10-page narrative containing a tentative table of contents and bibliography, which specifically outlines the nature and format of the proposed dissertation. It may accompany abstracts of proposed chapters and/or a chapter draft, or evidence of other groundwork that does not duplicate the contents of the Composition Portfolio.
 - v. The chair approves a qualifying examination committee, consisting of the chair, all exam faculty, and enough additional members to total five. At least three members of the total must be from a UC Music Department. The student solicits the additional members, and forwards confirmation of their acceptance to the chair.
 - vi. At least two weeks before the oral qualifying examination date, the student forwards the dissertation prospectus to all qualifying examination committee members.
 - vii. The chair compiles the written examination from the unedited questions provided by the exam faculty.
- e. Qualifying Examination:
 - i. *Written Qualifying Examination:* The written qualifying examination is conducted using the agreed format and the student delivers *answers to the written qualifying examination* at the agreed time to all qualifying examination committee members.
 - ii. *Oral Qualifying Examination:* The oral portion of the Qualifying Examination is administered in a single day and lasts a minimum of two hours. It normally includes (1) presentation of the *Composition Portfolio*; (2) issues raised in the *answers to the written qualifying examination*; (3) questions related to the student’s general field of study but not included in the exam; (4) the student’s defense of the *Dissertation Prospectus*, followed by discussion. The student is informed of the results immediately after the oral exam has finished. If the student fails the oral examination, the committee has the option of recommending that it be retaken under conditions specified by the Graduate Division.

Years 4+

Dissertation research and writing. Final approval of the dissertation by committee is done during an oral defense. Details of the defense should be discussed with the student’s dissertation committee chair. A final draft of the dissertation/composition should be circulated to all members of the dissertation committee at least two weeks prior to the oral defense, which should be scheduled to allow at least two weeks for final

revisions and approval from the chair prior to the filing deadline for the quarter in which the student plans to graduate—typically, the last day of exam week. A draft of the dissertation must be submitted to Graduate Division for a formatting check at least one week earlier, by the last day of classes for the quarter.

Appendix Two: Procedures and Timeline for Ethnomusicology Students

This is an ideal timeline for students entering without an MA degree; PhD students who have previously completed an MA degree should skip year 2 of this timeline (i.e. “Year 3” guidelines will actually be their second year at UCR). Due to the frequent necessity of further language training, extended fieldwork, and the vagaries of extramural research funding, many ethnomusicology students at the doctoral level go beyond the fifth year. Consequently, the normative time to degree for the ethnomusicology track has been extended to seven years, to allow graduate students making acceptable progress on their research to apply for late-stage funding such as the Dissertation Year Fellowship (intended for students in their final year of writing). Nonetheless, students are **strongly** encouraged to hew as closely as possible to this timeline, especially during their first years of coursework and exams.

Year 1

1. Coursework. Regularly consult the catalog (<https://registrar.ucr.edu/registering/catalog>) for requirements. Students should start any needed language coursework early. MUS 200 and MUS 301 must be taken in the first year during the quarter that they are offered. It is also prudent to take MUS 400 during the first year during the quarter it is offered, and certainly by the end of year two.
2. Graduate students working as TAs for the first time (who have not previously completed UCR’s New TA Orientation) must complete orientation during that same quarter. New TA Orientation components are online via Canvas/eLearn. The orientation is asynchronous, and students self-enroll: <https://tadp.ucr.edu/ta-training/orientation>
3. By the end of the first year, students should have approached one of the ethnomusicology faculty members to discuss their research plans for the M.A. paper and/or dissertation, and asked them to serve as their principal advisor.
4. During the summer between years 1-2, students often conduct research for their MA paper or pilot work for their dissertation, address any language deficiencies through summer coursework, or serve as teaching assistants in summer courses taught at UCR.

Year 2 (for MA students)

1. Continue required coursework and complete all required trainings (e.g. TA training if not completed in year 1).
2. Graduate students in ethnomusicology will take a comprehensive exam. All students must pass a written and oral comprehensive examination during their sixth quarter, testing knowledge over a broad spectrum of their field of study.
 - a. No more than 1 quarter and 4 units of MUS 291 can be taken for exam preparation, usually during the Winter quarter.
 - b. The student forms an exam committee of 3 faculty members and asks one to serve as the committee chair.

3. The ethnomusicology comprehensive exam consists of the following: 1) A portfolio of the student's work from the first 5 quarters in the program, prepared under the supervision of the student's chosen advisor. This portfolio should include an introduction, CV, representative work from seminars or other courses, and one revised and augmented seminar paper of article length directed at publication. To prepare the portfolio, students may take up to one quarter of MUS 291 (Individual Study in Coordinated Areas, 4 credits) with their advisor, typically in the winter quarter of their second year. The complete portfolio should be submitted to the committee at the beginning of spring quarter (~April 1st), and the oral exam is scheduled for later that month.
4. A one-hour oral exam with a committee of three faculty, chaired by the student's advisor. The portfolio and revised seminar paper are the subject of the oral exam. The oral exam may be conducted in-person or hybrid, at the discretion of the student's advisor.
 - a. The APPLICATION FOR CANDIDACY for Master's Degree (Plan II) form (available here: <https://graduate.ucr.edu/petitions-and-forms>) should be filled out and submitted digitally to the Graduate Division. It is due on the first day of instruction of the completion quarter, typically Spring of the second year.
5. Faculty members will assess graduate students in ethnomusicology after the conclusion of their comprehensive exam and will decide whether or not to admit them to the Ph.D. program on the following basis:
 - a. Performance on the comprehensive oral exam
 - b. Evaluation of the comprehensive exam portfolio. The portfolio offers the student a chance to organize their work in a manner that shows off both their past performance and their future potential.
 - c. Students who are not admitted into the Ph.D. program will receive an M.A., contingent on passing the comprehensive exam and revised seminar paper.

Year 3 (or Year 2 for PhD students entering with an MA)

1. During the summer between Years 2 and 3, a graduate student in ethnomusicology will begin writing grant proposals to support dissertation research (e.g., Fulbright-Hays, Fulbright IIE, AAUW, etc.). These grant proposals will be submitted between September and November.
2. The Ph.D. qualifying exam consists of 3 parts completed over an 8-month period. Ideally, a student will become a Ph.D. candidate in May/June, in time to accept any dissertation fellowships that require candidacy. The 3 parts of the exam are overseen by the dissertation advisor and the members of the dissertation committee and are as follows:
 - a. A written Qualifying Exam.
 - i. No more than 1 quarter and 4 units of MUS 291 will be taken for exam preparation, usually during the Winter quarter.
 - ii. Taken during spring break (between the Winter and Spring quarters).
 - iii. 3 essays addressing (1) a bibliographic overview of scholarship in the area of the dissertation, (2) an overview of music scholarship in a second geocultural area, and (3) a critical issue in music scholarship.
 - b. Dissertation prospectus.
 - i. A student may register for 2-4 units of MUS 291 to cover time writing the

prospectus, usually during the Spring quarter.

- ii. The prospectus is approximately 25-30 pages long (double-spaced), including the bibliography, and is based on the grant proposals.
- c. An oral exam.
 - i. Taken in April or May, three hours in length.
 - ii. Covers the dissertation prospectus and the written exam.
 - iii. At least two weeks prior to the oral exam date, a digitally signed and completed “Nomination of the Oral QE Committee” form (“Form 2”) must be submitted to the Graduate Division. This form is available on the Graduate Division’s website here: <https://graduate.ucr.edu/petitions-andforms>

Year 4+

Dissertation research.

Year 5+

Dissertation writing. Final approval of the dissertation by committee is done during an oral defense. Details of the defense should be discussed with the student’s dissertation committee chair. A final draft of the dissertation should be circulated to all members of the dissertation committee at least two weeks prior to the oral defense, which should be scheduled to allow at least two weeks for final revisions prior to the filing deadline for the quarter in which the student plans to graduate— typically, the last day of exam week. A draft of the dissertation must be submitted to Graduate Division for a formatting check at least one week earlier, by the last day of classes for the quarter.

Appendix Three: Procedures and Timeline for Musicology Students

This is an ideal timeline for students entering without an MA degree. Normative time to degree for the musicology track is 15 quarters for students entering with a B.A. degree and 12 quarters for students entering with a M.A. Due to the frequent necessity of further language training, extended work abroad, and the vagaries of extramural research funding, some musicology students at the doctoral level may go beyond the fifth year. Nonetheless, students are **strongly** encouraged to hew as closely as possible to this timeline, especially during their first years of coursework and exams.

Year 1

1. Advisory Examination. During orientation week or the first week of classes, musicology students are required to take the advisory examination in the areas of music history, harmony, and formal analysis. Students will be informed if and how they need to remedy any deficiencies in these areas.
2. Coursework. Regularly consult the catalog (<https://registrar.ucr.edu/registering/catalog>) for requirements. MUS 200 and MUS 301 must be taken in the first year during the quarter that they are offered. It is also prudent to take MUS 400 during the first year during the quarter it is offered, and certainly by the end of year two. Students are strongly encouraged to take care of their language requirement (first language for students entering with a B.A., second for students entering with an M.A.).
3. Graduate students working as TAs for the first time (who have not previously completed UCR’s New TA Orientation) must complete orientation during that same quarter. New TA Orientation

components are online via Canvas/eLearn. The orientation is asynchronous, and students self-enroll: <https://tadp.ucr.edu/ta-training/orientation>

4. By the end of the first year, students should have approached one of the musicology faculty members to discuss their research plans for the MA Paper or dissertation, and asked them to serve as their principal advisor.
5. During the summer between years 1-2, students often conduct research for their MA Paper or pilot work for their dissertation, address any language deficiencies through summer coursework, if needed, or serve as teaching assistants in summer courses taught at UCR.

Year 2 (for MA students)

1. Continue required coursework and complete all required trainings (e.g. TA training if not completed in year 1).
2. Students will take care of one language requirement, unless already done in the first year.
3. Graduate students in musicology will take a comprehensive exam. The musicology comprehensive exam consists of the following: 1) a portfolio of the student's work from the first 5 quarters in the program, along with a brief introduction, prepared under the supervision of the student's advisor; and 2) a one-hour written exam covering Western art music theory and history. For students interested in continuing to the PhD, the portfolio should also include an additional revised and augmented seminar paper of 8,000- 10,000 words, directed toward publication, prepared under the supervision of the student's advisor. The portfolio and results of the written exam will be reviewed by a committee of three faculty to determine the outcome of the comprehensive exam. Students are responsible for clarifying all details of the exam process with their advisor.
 - a. APPLICATION FOR CANDIDACY form (available here: <https://graduate.ucr.edu/petitions-and-forms>) should be filled out and submitted digitally to the Graduate Division.
6. Faculty members will assess graduate students in musicology during the spring quarter and will decide whether or not to allow them to advance to the Ph.D. program on the following basis:
 - b. Satisfactory completion of the M.A. requirements.
 - c. Performance on the comprehensive exam.
 - d. A portfolio prepared by the student, containing their CV, representative term papers, conference papers, annual self-statement, etc., due by week one of the Spring quarter. The portfolio offers the student a chance to organize their work in a manner that shows off both their past performance and their future potential.
 - e. Students who do not advance to the Ph.D. program will receive an M.A., contingent on passing the comprehensive exam.

Year 3 (or Year 2 for PhD students entering with an MA)

1. During the summer between Years 2 and 3, a graduate student in musicology will begin writing grant proposals to support dissertation research.
2. Graduate students in musicology will continue to take seminars in the Fall and Winter Quarters.
3. Students will take care of their second language requirement, unless they did in the first year.
4. Early in the Fall quarter the student will choose a doctoral advisor and form two committees: a qualifying exams committee of at least 5 members, one of which must be from outside the Department, and a dissertation committee of at least three members. The committees may overlap.
5. In the Fall quarter the students will choose a dissertation topic, and a major and a minor field of knowledge or research areas for the qualifying exams: A research area may be defined as, but is not limited to, a historical period, a geographical region, a musical genre, or a methodological approach.
6. The Ph.D. qualifying exam consists of 3 parts. The 3 parts of the exam are overseen by the dissertation advisor and the members of the dissertation committee and are as follows:
 - a. A written Qualifying Exam.
 - i. No more than 2 quarters and 6 units of MUS 291 will be taken for exam preparation, usually during the Winter and Spring quarters.
 - ii. Taken during over 4 to 5 days in week 7 of Spring quarter.
 - iii. The content of the exam questions is at the discretion of the examiners.
 - b. Dissertation prospectus.
 - i. A student may register for 2-4 units of MUS 291 to cover time writing the prospectus, usually during the Spring quarter.
 - ii. The prospectus is approximately 25-30 pages long (double-spaced), including the bibliography.
 - iii. The prospectus will be delivered to the Qualifying exam committee as part of the written exam.
 - c. An oral exam.
 - i. Taken in week 9 of the Spring quarter, scheduled to last three hours.
 - ii. Covers the dissertation prospectus and the written exam.
 - iii. At least two weeks prior to the oral exam date, a digitally signed and completed “Nomination of the Oral QE Committee” form (“Form 2”) must be submitted to the Graduate Division. This form is available on the Graduate Division’s website here: <https://graduate.ucr.edu/petitions-andforms>

Year 3/4+

Dissertation research.

Year 4/5+

1. Dissertation writing.
2. Dissertation defense. Scheduled for two hours, during which the student will make a 15- minute presentation (maximum), followed by questions from the committee. A final draft of the dissertation should be circulated to all members of the dissertation committee at least two weeks prior to the defense, which should be scheduled to allow at least two weeks for final revisions prior to the filing deadline for the quarter in which the student plans to graduate—typically, the last day of exam week. A draft of the dissertation must also be submitted to Graduate Division for a formatting check at least one week earlier, by the last day of classes for the quarter.

Appendix Four: Forms

All petitions and forms can be found at <https://graduate.ucr.edu/petitions-and-forms> This includes the Annual Mentoring and Evaluation form, which students are required to submit every year through R'Grad. Timely submission of all forms is required, and is the responsibility of each student.

Appendix Five: Program Learning Outcomes

Each year, the Graduate Advisor sends an assessment report to UCR's Director of Evaluation and Assessment. While the format varies from year to year, the report focuses on evaluating our program learning outcomes (PLOs) through various benchmarks, including course curricula, student's professional accomplishments, and other available resources. For full transparency and clarity of our program's mission, the Music Department's PLOs are printed below.

PLO 1: Have access to and are well acquainted with the program outcomes; are able to use the program outcomes to guide their own learning.

PLO 2: Have acquired specific professional skills, comprehensive knowledge, and critical awareness of the factual information, theoretical principles, and methodological approaches of one of the program's three core areas.

PLO 3: Are able to (I) critically read, understand, and evaluate scholarly literature; (II) integrate and synthesize ideas; (III) identify and evaluate novel and relevant research questions; (IV) develop appropriate and effective research strategies; (V) communicate their conclusions clearly and effectively to specialists and non-specialists.

PLO 4: Are able to (I) apply appropriate, up to date, and ethical research methods; (II) evaluate, analyze, and interpret evidence from a variety of sources; (III) develop and sustain evidencebased arguments; (IV) convey findings clearly and effectively; (V) identify broader implications of findings; and (VI) produce publishable results. In addition, students of Composition are able to (VII) apply appropriate skills and techniques to resolve specific compositional problems in a clear and effective way; and (VIII) produce works that are suitable for public performance or broadcast.

PLO 5: Are able to produce acceptable results within reasonable timeframes.

PLO 6: Are effective teachers.

PLO 7: Are capable professionals.

PLO 8: Are satisfied graduates.