

# GRADUATE STUDIES IN MUSIC HANDBOOK

2017-2018



Western  
Music

Don Wright Faculty of Music



Western  
Graduate &  
Postdoctoral Studies

# Welcome

On behalf of the Don Wright Faculty of Music and the School of Graduate and Postdoctoral Studies, we extend a warm welcome to you. Whether you are a new or a continuing graduate student in Music, we hope this handbook will be of assistance to you.

Please be sure to browse the Don Wright Faculty of Music website regularly to keep informed about all the exciting concerts and academic events that are always taking place:

<http://www.music.uwo.ca>. And be sure to browse the School of Graduate and Postdoctoral Studies (SGPS) website regularly to keep yourself informed about regulations, policies, news, and events of interest and importance to you as a graduate student at Western:

<http://www.grad.uwo.ca>.

We wish you the best in your graduate experience at Western.

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## Academic Integrity

At Western University, we support innovative scholarship, quality teaching, and respect for ourselves, our work, and the work of our colleagues. Academic integrity reflects and supports these principles and values and is a cornerstone of scholarly work.

The School of Graduate and Postdoctoral Studies (SGPS) has developed an online, mandatory academic integrity module for incoming graduate students. This short module is designed to provide students with the necessary knowledge and resources to abide by academic principles during your graduate career and to help combat scholastic offenses.

New graduate students are required to complete this module in their first term in order to progress to the following term. Students have an unlimited number of opportunities to pass the module, and no penalties or records exist due to failed attempts. Eligible students can access the module in the [Graduate Student Web Services Portal](#).

For more information on scholastic offences, please review Scholastic Discipline for Graduate Students in the Academic Handbook of Academic Policies at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf).

## Health and Wellness

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. For example, to support physical activity, all students, as part of their registration, receive membership in Western's Campus Recreation Centre. Numerous cultural events are offered throughout the year. Please check out the Faculty of Music web page <http://www.music.uwo.ca/>, and our own McIntosh Gallery <http://www.mcintoshgallery.ca/>. Information regarding health- and wellness-related services available to students may be found at <http://www.health.uwo.ca/>.

Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as their faculty supervisor, their program director (Associate Dean, Graduate Studies), or other relevant administrators in their unit. Campus mental health resources may be found at [http://www.health.uwo.ca/mental\\_health/resources.html](http://www.health.uwo.ca/mental_health/resources.html).

To help you learn more about mental health, Western has developed an interactive mental health learning module, found here: [http://www.uwo.ca/health/mental\\_wellbeing/education/module.html](http://www.uwo.ca/health/mental_wellbeing/education/module.html). This module is 30 minutes in length and provides participants with a basic understanding of mental health issues and of available campus and community resources. Topics include stress, anxiety, depression, suicide and eating disorders. After successful completion of the module, participants receive a certificate

confirming their participation.

Western's Wellness Education Centre (WEC) offers all Western students a safe, comfortable environment to get connected with the wellness resources available at Western and in the London community. Please visit the WEC website: <http://se.uwo.ca/wec.html>.

## Code of Student Conduct

Western is a community of students, faculty, and staff involved in learning, teaching, research, and other activities. The University seeks to provide an environment of free and creative inquiry within which critical thinking, humane values, and practical skills are cultivated and sustained.

Upon registration, students assume the rights and responsibilities associated with membership in the University's academic and social community. Students are responsible for observing a standard of conduct that will support an environment conducive to the intellectual and personal growth of all who study, work, and live here. This responsibility includes respecting the rights, property, and well-being of other members of the University community and visitors to the campus. The academic and social privileges granted to each student are conditional upon the fulfillment of this responsibility, and students must familiarize themselves with the University regulations and the conduct expected of them while studying at the University.

The full text of Western's Code of Student Conduct can be found here: <http://www.uwo.ca/univsec/pdf/board/code.pdf>.

## Full-time Registration

A graduate student must maintain continuous registration in each successive term (Fall/Winter/Summer) from initial registration until all requirements for the degree are completed. Approximately one month prior to the upcoming term, new and continuing students are activated for that term. Your activation prepares your student record for course registration, funding, fees and various other activities related to your attendance at Western as a graduate student.

Any requests to change your status should be submitted before term activation – that is, approximately one month prior to the upcoming term. Requests for Leaves of Absence (on medical or compassionate grounds) and Voluntary Withdrawal may be submitted online via the [Graduate Student Web Services Portal](#). If a leave of absence is taken during a period when a student is eligible for funding, the period of funding eligibility is extended by the duration of the period of the leave.

## Course Information

### Assignments (written, oral, or other)

Each course outline should include information about the course objectives, course requirements, evaluation (including relative weights of evaluated course requirements), due dates, etc.

Assignments must be submitted by the due date unless the student has made prior arrangements with the instructor. Do not hesitate to speak with the instructor if you have a serious issue that would affect your ability to submit the assignment by the due date.

If you fall ill or have some other emergency situation that would affect your ability to submit required work in multiple courses, please contact Audrey Yardley-Jones, Graduate Program Assistant, after contacting each instructor.

### Grading Scale

Graduate programs submit grades as numerical marks according to the following scale:

<b>A</b>	80 – 100%
<b>B</b>	70 – 79%
<b>C</b>	60 – 69%
<b>F</b>	00 – 59%

### Incompletes

All full-time graduate students are expected to complete the requirements for each course by the end of the semester in which the course is offered. Incomplete (INC) grades are never automatically given when course requirements are not complete by the end of the term. If INC standing has not been granted by the instructor for a particular course and the student has not completed the coursework required, the missing assignment(s) will be assigned a failing grade and the final course grade will be adjusted accordingly.

INC standing for incomplete coursework may be recommended by the course instructor, but only in exceptional circumstances such as severe illness, death in the family or other comparable personal tragedies. If INC standing is granted a grade of INC will appear on the student's transcript. The INC grade will be changed to a numerical grade once the work is completed. If the work is not completed by the date specified by the instructor, the INC becomes a failure.

Important note: A grade of INC must be replaced by a numerical grade by the grade submission deadline for the term following the one in which the INC was awarded; otherwise, the INC becomes a failure.

## Progression Requirements

Minimum Grades and Progression Requirements for Program Continuation:

SGPS regulations require students to maintain a cumulative average of at least 70%, with no grade less than 60%. Students who fail to meet those standards may be asked to withdraw from the program. (See SGPS Regulation 3: [http://grad.uwo.ca/current\\_students/regulations/3.html](http://grad.uwo.ca/current_students/regulations/3.html))

In addition, the Don Wright Faculty of Music has imposed the following additional regulations:

- Students may not obtain more than one grade below 70%. Students receiving more than one grade below 70% may be asked to withdraw from the program.
- To remain in good academic standing in the program, students must maintain an overall average of at least 75%.
- To maintain funding, a student must maintain a minimum average of 78% averaged over all courses in each term, with no course below 60%.
- Graduate students are expected to demonstrate continued progress toward completing program milestones. Students who are not meeting program milestones in a reasonably timely manner may be required to withdraw from the program.

## Graduate Courses from other Departments

Students may take graduate courses offered by other departments at Western with the approval of their program and the instructor of the course. A [request form](#) must be completed and submitted to the Graduate Program Assistant.

## Undergraduate Course Enrollment

Graduate Students may take undergraduate courses without additional charge only if needed for their degree requirements and with the approval of their program and the School of Graduate and Postdoctoral Studies. An example would be students who take an undergraduate language course to fulfill their program's language requirement. Graduate students taking undergraduate courses must follow the undergraduate regulations, as stipulated in the undergraduate calendar under 'add/drop deadlines'. Thus, graduate students are not added in to undergraduate courses until undergraduate students have completed their registration.

To register in an undergraduate course, the student must complete the [Graduate Student Taking Undergraduate Course Form](#). Once you have a signature from the course instructor, and from your program advisor, please bring it to the Graduate Program Assistant for processing. Undergraduate courses, or combined courses in which undergraduate students predominate must be less than one-third of the student's total course requirement for the graduate degree. Graduate students may not take an undergraduate course at a Western-Affiliated University College (with the exception of programs whose home unit is an Affiliated University College).



## Graduate Course Audit

Students must declare an intention to audit a graduate course by the enrolment deadline for the term, using the [Graduate Course Audit Form](#). The student must have the instructor's signed approval to audit the course, as well as approval from the Program Advisor/Supervisor and from Associate Dean (Graduate Studies). An Audit requires regular attendance and any other obligations as stated by the course instructor in the Comments/Expectations section of the Graduate Course Audit Form. If these requirements are not met, the audit will be removed from the student's record at the instructor's request.

After the enrolment deadline, a student may not make a change from auditing a course to taking it for credit, or vice versa, within a given term. A student may, in a subsequent term, enroll in a given course for credit that has previously been audited.

Graduate courses delivered online may not be audited without special permission from the program.

## External Courses (Transfer of Academic Credit)

Students may obtain transfer of credit for a maximum of two one-term external graduate level courses taken at another university while enrolled in a Western program.

- Courses at another Ontario university

With the approval of their program and of SGPS, students may take courses at other Ontario universities under the Ontario Visiting Graduate Student program without paying additional tuition. Courses taken under this agreement must be required for the student's degree program and must be taken for credit. For students in course-based programs no more than two half courses may be taken at another institution. (Please see SGPS Regulation 7.01.) Here is a link to the Application Form:

[http://www.grad.uwo.ca/doc/academic\\_services/visiting\\_exchange/ovgs\\_form.pdf](http://www.grad.uwo.ca/doc/academic_services/visiting_exchange/ovgs_form.pdf) .

- Courses at a Canadian university outside Ontario

Western is a member of CAGS (Canadian Association for Graduate Studies). With the approval of their program and SGPS, students registered in a program at a CAGS member university (the home institution) may take courses for credit at another CAGS member institution (the host institution). The only documentation required is a single-page request form that is completed by the Deans and Graduate Chairs of the host and home institutions. For students in course-based programs no more than two half courses may be taken at another institution. (Please see SGPS Regulation 7.01.) Here is a link to the Request Form:

[http://www.grad.uwo.ca/doc/academic\\_services/visiting\\_exchange/CUGTA\\_form.pdf](http://www.grad.uwo.ca/doc/academic_services/visiting_exchange/CUGTA_form.pdf) .

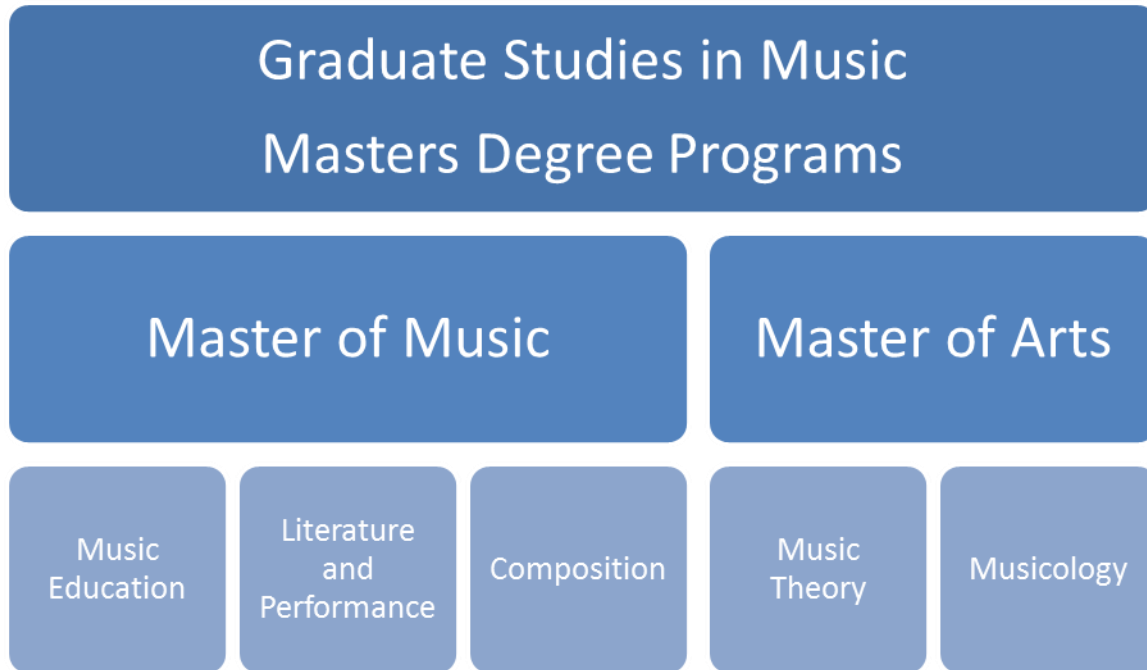
- Credit Courses at Non-Partner Universities

Western students may take courses for Western credit at a university that is not covered by an exchange or transfer agreement. This requires the approval of the program and of

SGPS and an offer of admission to the non-partner university. In this case, the student pays tuition to the non-partner university.

## Master's Programs in Music

The chart below summarizes the fields of research and creative activity in our Master's programs:



### Program Advisors

The Chairs of the three Departments in the Don Wright Faculty of Music serve as Program Advisors for our Master's programs. The appropriate Program Advisor meets with each student at the beginning of the program, monitors the student's progress, and approves the student's program of study.

- MA in Music Theory – Chair of Music Research and Composition (Dr. David Myska)
- MA in Musicology – Chair of Music Research and Composition (Dr. David Myska)
- MMus in Composition – Chair of Music Research and Composition (Dr. David Myska)
- MMus in Literature and Performance – Chair of Music Performance Studies (Dr. Sophie Roland)
- MMus in Music Education – Chair of Music Education (Dr. Patrick Schmidt)

## Curricular Options

Two curricular options are available for each full-time Master's program: course-based (or 2-recital for the MMus in Literature and Performance) and thesis-based (or 1-recital for the MMus in Literature and Performance). The Summer/Online MMus in Music Education is available only as a course-based program.

A summary of the requirements for each Master's degree program can be found at:  
<http://music.uwo.ca/graduate/>.

Below are further details about our full-time Master's programs.

## MA in Music Theory

### ◆ Course-based with Viva Voce Examination option

This is the option selected by most students. Throughout the required 7 half courses, students are introduced to a wide variety of knowledge, current issues, and methodologies relevant to the field of music theory, and they gain substantial opportunities to develop research and writing skills across a broad spectrum. The culminating Viva Voce Examination, generally taken in April, reinforces the research component of the program. See Appendix 1a for Guidelines for the Viva Voce Examination in Music Theory.

### ◆ Thesis-based option

Students seeking to pursue the thesis-based option must declare their interest and consult with the Program Advisor by the end of the first term of registration. During the second term of registration they must work with the proposed thesis supervisor on a thesis proposal. The thesis proposal must be submitted to the Graduate Committee through the Associate Dean (Graduate Studies) by June 1 of the third term of registration. Students in the thesis-based option should complete the required 5 half courses by the end of the second term of registration. See Appendix 2a for Thesis Proposal Guidelines.

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:  
[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html).

◆ Language requirement for the MA in Music Theory

Proficiency in one language other than English is required for both curricular options, generally either French or German. Students may fulfill this requirement in a number of ways, including:

- demonstrating existing proficiency
- completing a full year of language study at the undergraduate level (the requirement is waived if the student has already done this)
- completing a graduate reading course such as French 9005 (<http://www.uwo.ca/french/graduate/courses/interdisciplinary.html>)
- writing a translation examination approved by the Program Advisor in cases when there is convincing evidence but no documentation of language proficiency

## MA in Musicology

◆ Course-based with Viva Voce Examination option

This is the option selected by most students. Throughout the required 7 half courses, students are introduced to a wide variety of knowledge, current issues, and methodologies relevant to the field of musicology, and they gain substantial opportunities to develop research and writing skills across a broad spectrum. The culminating Viva Voce Examination, generally taken in April, reinforces the research component of the program. See Appendix 1b for Guidelines for the Viva Voce Examination in Musicology.

◆ Thesis-based option

Students seeking to pursue the thesis-based option must declare their interest and consult with the Program Advisor by the end of the first term of registration. During the second term of registration they must work with the proposed thesis supervisor on a thesis proposal. The thesis proposal must be submitted to the Graduate Committee through the Associate Dean (Graduate Studies) by June 1 of the third term of registration. Students in the thesis-based option should complete the required 4 half courses by the end of the second term of registration. See Appendix 2a for Thesis Proposal Guidelines.

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:

[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html).

## MMus in Composition

- ◆ Thesis-based option

This is the option selected by most students. The thesis for the MMus in Composition is an original composition, usually of about 10-15 minutes in duration. A recording of a live reading or performance of the composition is required, and the reading or performance usually takes place in April, often after the thesis has been submitted for examination (in order to meet the deadlines set by the School of Graduate and Postdoctoral Studies); in this situation, a copy of the recording is made available to the thesis examiners as soon as it is available. The duration of the composition may vary depending on a number of factors including the instrumentation and complexity of the work, and must be approved by the thesis supervisor.

By the end of the second term of registration students should have identified a thesis supervisor. During the third term of registration, students should work with the thesis supervisor to identify the genre, instrumental media, organization, and length of the thesis composition and work toward preparing the thesis proposal. Following approval by the thesis supervisor and second reader, the thesis proposal should be submitted to the Graduate Committee through the Associate Dean (Graduate Studies) by the end of the fourth term of registration. See Appendix 2b for Thesis Proposal Guidelines.

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website: [http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html).

- ◆ Course-based option (with Viva Voce Examination)

Students complete five half courses in the first year, including 9518 Composition. In their second year, they complete two additional half courses. One of the additional courses is generally in composition, and the other half course is generally in music theory or musicology. The Viva Voce Examination reinforces the research component of the program. (Please consult the Program Advisor for further information about the Viva Voce Examination for the course-based MMus in Composition.)

## MMus in Literature and Performance

- ◆ Course-based option (2 recitals)

This is the option selected by most students. Students receive private instruction on their instrument in Fall and Winter terms, participate in an ensemble, and complete performance-based courses as appropriate for their area of concentration. All students complete three required seminars in performance research that contribute the research

component of the program. Students complete one credit recital each year, normally in April.

Further information about lessons, ensembles, recitals, and other performance matters is available in the Music Performance Studies Handbook:

<http://music.uwo.ca/departments/music-performance/handbook/index.html>

- ◆ Thesis-based option (1 recital)

Two half courses in music theory or musicology replace one of the performance-based courses, and the thesis replaces the second recital. See Appendix 2a for Thesis Proposal Guidelines.

Further information about lessons, ensembles, recitals, and other performance matters is available in the Music Performance Studies Handbook:

<http://music.uwo.ca/departments/music-performance/handbook/index.html>

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:

[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html) .

## **MMus in Music Education**

- ◆ Course-based option

This is the option selected by most students, and consists of 7 required half courses plus a Capstone Project. The 7 half courses are organized into “pods” of thematically related courses through which students are introduced to a wide variety of knowledge, current issues, and methodologies in the field of music education, and gain substantial opportunities to develop research and writing skills. The Capstone Project provides an opportunity to engage in high-level inquiry focusing on an area of specialization within the profession.

- ◆ Thesis-based option

Students seeking to pursue the thesis must declare their interest and consult with the Program Advisor by the end of the first term of registration. During the second term of registration they must work with the proposed thesis supervisor on a thesis proposal. The thesis proposal must be submitted to the Graduate Committee through the Associate Dean (Graduate Studies) by June 1 of the third term of registration. Students in the thesis-based

option should complete the required 6 half courses by the end of the second or third term of registration. See Appendix 2a for Thesis Proposal Guidelines.

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:  
[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html)

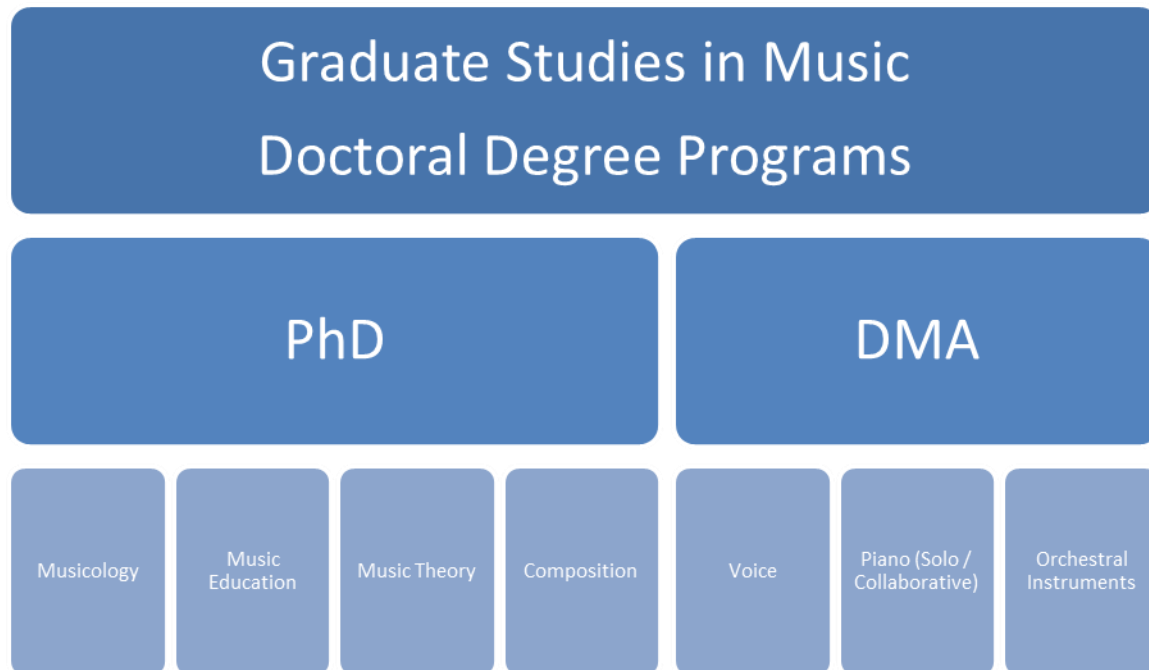
## **MMus in Music Education – Summer/Online**

This program is designed for individuals holding a full-time teaching position who wish to pursue a Master's degree, and is only offered in a course-based option. The program blends onsite and online delivery of courses in order to facilitate completion in no more than two years (6 terms). The program requires 7 half courses plus a Capstone Project, and introduces students to a wide variety of knowledge, current issues, and methodologies relevant to the field of music education, and gain substantial opportunities to develop research and writing skills. The Capstone Project provides an opportunity to engage in high-level inquiry focusing on an area of specialization within the profession.

Note that students enter the Summer/Online MMus in Music Education during the Summer Term, and are designated part-time students.

# Doctoral Programs in Music

The chart below summarizes the fields of research and creative activity that are available in our doctoral programs (Doctor of Philosophy in Music and Doctor of Musical Arts in Performance):



## Advisory Committee/Faculty Advisor

### ◆ PhD in Music (Music Theory, Musicology, and Composition)

Students in the PhD program in the fields of music theory, musicology, and composition are assigned a PhD Advisory Committee. Each new PhD student in music theory, musicology, and composition meets with the Associate Dean (Graduate Studies) at the beginning of the program to discuss the course selection for the first term of registration and the membership of the PhD Advisory Committee, which is appointed by the Associate Dean (Graduate Studies).

The PhD Advisory Committee consists of three faculty members: two in the student's field of research (one of whom serves as Chair of the committee), and one from another, related field of research (normally another field of research in music). The committee is appointed by the Associate Dean (Graduate Studies) upon consultation with the student at the beginning of the program.



The PhD Advisory Committee approves the student's course selection, evaluates the Comprehensive Examination, assists the student in identifying a dissertation supervisor and second reader, and serves as a resource for academic and professional advice.

◆ **PhD in Music (Music Education)**

Students in the PhD program in the field of music education are assigned a Faculty Advisor at the beginning of the program. The Faculty Advisor approves the student's program of study, assists the student in identifying a dissertation supervisor and second reader, and serves as a resource for academic and professional advice.

◆ **DMA in Performance**

Students in the DMA program are assigned a DMA Advisory Committee. The DMA Advisory Committee consists of three members: two from the Department of Music Performance Studies (one of whom serves as Chair of the committee), and one from one of the other Departments in the Don Wright Faculty of Music. The student's principal performance teacher is normally one of the MPS members of the committee. The committee is appointed by the Associate Dean (Graduate Studies) after consultation with the student at the beginning of the program.

The DMA Advisory Committee approves the student's course selection, evaluates the Comprehensive Examination, assists the student in identifying a DMA monograph supervisor and second reader, and serves as a resource for academic and professional advice.

## **Annual Progress Report**

All doctoral students (PhD and DMA) are required to submit an Annual Progress Report each year; students receive a template for the report, and are required to submit the completed report a month later. This report includes details on completion of program requirements as appropriate for the student's year in the program and additional information about relevant academic and professional achievements.

The Annual Progress Report is submitted to the office of the Associate Dean (Graduate Studies), who shares the report with appropriate faculty members who serve as advisors to the students. The Associate Dean (Graduate Studies) sends feedback to each student, and indicates whether the student is making satisfactory progress.

## **PhD in Music Program Requirements**

Requirements for the PhD in Music are similar, but not identical, in the four fields of study: music theory, musicology, composition, and music education.

A summary of the program requirements for each field of study in the PhD in Music can be found here: <http://music.uwo.ca/graduate/>.

See the following pages for a detailed description of the specific requirements for the PhD in each field of study.

### Timeline for Progression in the PhD in Music (Musicology, Music Theory, and Composition)

Year 1			Year 2			Year 3			Year 4		
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	Term 7	Term 8	Term 9	Term 10	Term 11	Term 12
4 half courses (or equivalent)			2 half courses (or equivalent)		Comps	Dissertation Proposal Defense	Dissertation Research and Writing				
		<b>DRP 1</b>	<b>DRP 2</b>								

Notes:

The chart above shows that course requirements and comprehensive examinations should be completed in Years 1 and 2. Years 3 and 4 are devoted to the completion of an approved dissertation proposal and then the writing of the dissertation itself.

The chart does not show the completion of language requirements, where applicable.

The chart also shows how the Directed Research Projects (DRP), whose goal is to prepare the dissertation proposal, must be undertaken during Years 1 and 2, while completing course requirements and the Comprehensive Examination.

Note that the beginning and end dates of the DRPs are not rigid, though students are strongly advised to begin DRP 1 in Term 3 and to aim to complete both DRPS early in Year 3 (if not sooner.)

## PhD in Music (Music Theory)

### ◆ Course work

Six half courses (or equivalent) are required, normally at least four of which are in the field of music theory. In general, two half courses in the history of music theory are included unless the student has already taken a course in the history of music theory. The student's PhD Advisory Committee approves the student's course selection.

The six half courses are normally completed in the first two years, and must be completed prior to the Comprehensive Examination. Students are advised to complete four half courses in the first year, so that in the second year they will complete the remaining two half courses and at least one of the required Directed Research Projects (see below).

### ◆ Two Directed Research Projects (9620Y, 9621Y)

#### Purpose, Timeline, and Scope

The purpose of the Directed Research Projects (DRPs) is to develop plans for a dissertation. While some students begin the program with a clear research agenda, most begin with a number of interesting ideas, but no specific research question or argument. The DRPs will help students to narrow the focus of their ideas and to explore potential avenues of dissertation research. Ideally, one or both DRPs will contribute directly to a portion of the dissertation.

Further details about the scope and timelines for the two DRPs are given below. The beginning and ending dates of the DRPs are flexible, so it is up to the student to initiate the work on the DRPs and to be committed to working on them continuously. An ideal timeline is for the first DRP to be completed and the second DRP to be begun while students are still completing the required course work. Ideally, both DRPs should be completed within a term of writing the Comprehensive Examination. Submission of the PhD Dissertation Proposal should follow shortly after the completion of the second DRP. Students who succeed with this timeline will have completed all degree requirements except the dissertation by the eighth term of registration (Winter term of Year 3), leaving them four terms of registration with funding to devote to writing the dissertation.

Each DRP is equivalent to a half course in terms of credit weight. In most cases, the result of a DRP in music theory will be a paper of at least 25-30 double-spaced pages. Students must identify a faculty supervisor before registering for a DRP. In many cases, the DRP supervisor (often the same faculty member for both DRPs) becomes the dissertation supervisor, but this is not mandatory.

Please complete the DRP approval and registration form in order to register in DRP1 or DRP2.

### First DRP (9620Y)

Students are advised to begin the first DRP in the third term of registration (summer at the end of Year 1). Students may register for the DRP at any time once they have identified a faculty member to supervise the project.

The first DRP should aim to identify potential research questions for the dissertation. It may take the form of a literature review around a central area of interest, possibly including an annotated bibliography, and conclude with a clear statement of a viable question or questions for further exploration. Alternatively, if the student feels that he or she already has a strong command of literature around a central area of interest, the first DRP may embark directly on a narrowly focused question. The faculty supervisor for the DRP should help the student set the framework for the project.

Students should aim to complete at least a draft of the first DRP by the time they begin Year 2, and should aim to have completed it for credit in the Fall of Year 2. The DRP supervisor must submit a grade when he or she agrees that the student has completed the project.

### Second DRP (9621Y)

Students are advised to begin the second DRP right after completing the first DRP, ideally by the fifth term of registration (Winter term of Year 2). The topic of the second DRP should be at a more advanced stage than the topic of the first DRP might have been, and should clearly be understood by the student and supervisor in terms of its place in the dissertation.

#### ◆ Language Requirement

Proficiency in two languages other than English is normally required for the PhD in music theory. In most cases, these will include French and German. The PhD Advisory Committee approves the fulfillment of this requirement. Normally this requirement is filled before the Comprehensive Examination.

Students may fulfill this requirement in a number of ways, including:

- ⇒ demonstrating existing proficiency
- ⇒ completing a full year of language study at the undergraduate level (the requirement is waived if the student has already done this)
- ⇒ completing a graduate reading course such as French 9005 (<http://www.uwo.ca/french/graduate/courses/interdisciplinary.html>)
- ⇒ writing a translation examination approved by the PhD Advisory Committee Chair in cases when there is convincing evidence but no documentation of language proficiency

## ◆ Comprehensive Examination

The Comprehensive Examination gives students the opportunity to demonstrate an appropriate breadth of knowledge in their field and their readiness to write a PhD dissertation.

The PhD Comprehensive Examination requires students to write three papers of approximately twenty pages each over a four-week period in response to a set of fairly broad questions grouped into three general categories: methodology, recent literature, and issues. These categories are understood in terms of the student's field of research. Students select one question from each category. Members of the PhD Advisory Committees of students writing the examination are invited by the Associate Dean (Graduate Studies) to propose questions, and some questions from previous examinations are also included among the choices.

Students are welcome to ask to view copies of previous examinations in the office of the Graduate Program Assistant.

Students must have completed the required course work (but not the DRPs) to be eligible to write the Comprehensive Examination.

For students writing the Comprehensive Examination in music theory, the categories are understood as follows:

- Methodology – competence and insight into current methodologies for music analysis
- Recent literature – scholarship on current areas of research in music theory
- Issues – current issues, debates, or controversies in music theory

Students normally write the Comprehensive Examination in the sixth term of registration (summer at end of Year 2). Students expected to write the Comprehensive Examination will be invited to state when they wish to begin the examination, normally between May 1 and August 1. The summer months are normally the best time for this requirement: students should have no teaching or course commitments, and the library and campus in general are quiet.

The questions for the Comprehensive Examination are sent electronically to students by the Graduate Program Assistant on the start date as agreed on, and the three essays must be submitted electronically to the Graduate Program Assistant by the due date (4:00 p.m. EST). The four-week period for completion of the Comprehensive Examination is fixed. Students may not request additional time, and are responsible for correctly noting the due date for their Comprehensive Examination.

Comprehensive Examination essays are evaluated on their academic quality, including matters such as engagement with the scholarly literature, calibre of writing, appropriate argumentation, clarity of organization, and appropriate use of scholarly apparatus.

The completed papers are sent electronically to the members of the PhD Advisory Committee. Each member of the committee reviews the papers, and the Chair of the committee coordinates a discussion among members of the committee to determine the outcome. The possible outcomes are:

- ⇒ Pass
- ⇒ Supplemental work is required by the student within a given time period (revisions or rewriting one of the essays)
- ⇒ Fail (the student is invited to repeat the exercise after a suitable period of time or to withdraw from the program)

The Chair of the PhD Advisory Committee reports the decision of the committee to the office of the Associate Dean (Graduate Studies). Each member of the committee is invited to give feedback to the student in writing or in person. A note is added to the student's record when this program milestone has been completed.

#### ◆ Dissertation Proposal Defense

After completion of the two Directed Research Projects, students should soon be in a position to submit a dissertation proposal. See Appendix 2a for Thesis Proposal Guidelines.

Students should identify a dissertation committee, normally consisting of a Supervisor and Second Reader. The student works initially with the Supervisor to develop a draft of the proposal, and then shares a draft with the Second Reader. After approval of the proposal draft by the Supervisor and Second Reader, the proposal defense can be scheduled by the Supervisor or by the Graduate Program Assistant.

The proposal defense is a gathering of all members of the student's PhD Advisory Committee, plus the Supervisor and Second Reader if either or both are not already members of the PhD Advisory Committee. All in attendance at the defense should receive a copy of the proposal in advance. At the proposal defense, all in attendance may pose questions or comments to the student, and determine that the proposal is acceptable.

When the proposal is approved at the Dissertation Proposal Defense, the student submits a final version of the proposal to the office of the Associate Dean (Graduate Studies) for approval by the Graduate Committee. The student is normally notified within three weeks that the proposal is formally approved.

#### ◆ Dissertation and Oral Examination (Defense)

All dissertations are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website: [http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html) .

The length of a PhD dissertation in music theory is usually about 200 – 250 pages. The points below outline the principal criteria for evaluation of the dissertation.

- ⇒ Significance of the research
- ⇒ Academic quality and merit
- ⇒ Appropriateness of methodology and approach
- ⇒ Clarity of argumentation and conclusions
- ⇒ Originality and value of the dissertation as a contribution to knowledge
- ⇒ Organization
- ⇒ Quality of writing

All PhD candidates must present a Public Lecture of about 45 minutes in length prior to the defense, and normally the Public Lecture is held on the same day as the defense.

The Dissertation Supervisor should propose an Examination Board to the Associate Dean (Graduate Studies) well in advance of the student's planned submission date. The examiners must have 5-6 weeks to complete their review of the dissertation. The Public Lecture and defense must be scheduled (with the coordination of the schedules of all examiners, the dissertation supervisor, and the candidate) at least a week before the dissertation is submitted.

## **PhD in Music (Musicology)**

### ◆ Course work

Six half courses (or equivalent) are required, normally at least four of which are in the field of musicology. The student's PhD Advisory Committee approves the student's course selection.

The six half courses are normally completed in the first two years, and must be completed prior to the Comprehensive Examination. Students are advised to complete four half courses in the first year, so that in the second year they will complete the remaining two half courses and at least one of the required Directed Research Projects (see below).

### ◆ Two Directed Research Projects (9620Y, 9621Y)

#### *Purpose, Timeline, and Scope*

The purpose of the Directed Research Projects (DRPs) is to develop plans for a dissertation. While some students begin the program with a clear research agenda, most begin with a number of interesting ideas, but no specific research question or argument. The DRPs will help students to narrow the focus of their ideas and to explore potential avenues of dissertation research. Ideally, one or both DRPs will contribute directly to a portion of the dissertation.

Further details about the scope and timelines for the two DRPs are given below. The beginning and ending dates of the DRPs are flexible, so it is up to the student to initiate the work on the DRPs and to be committed to working on them continuously. An ideal timeline is for the first DRP to be completed and the second DRP to be begun while students are still completing the required course work. Ideally, both DRPs should be completed within a term of writing the Comprehensive Examination. Submission of the PhD Dissertation Proposal should follow shortly after the completion of the second DRP. Students who succeed with this timeline will have completed all degree requirements except the dissertation by the eighth term of registration (Winter term of Year 3), leaving them four terms of registration with funding to devote to writing the dissertation.

Each DRP is equivalent to a half course in terms of credit weight. In most cases, the result of a DRP in musicology will be a paper of at least 25-30 double-spaced pages. Students must identify a faculty supervisor before registering for a DRP. In many cases, the DRP supervisor (often the same faculty member for both DRPs) becomes the dissertation supervisor, but this is not mandatory.

Please complete the DRP approval and registration form in order to register in DRP1 or DRP2.

#### First DRP (9620Y)

Students are advised to begin the first DRP in the third term of registration (summer at the end of Year 1). Students may register for the DRP at any time once they have identified a faculty member to supervise the project.

The first DRP should aim to identify potential research questions for the dissertation. It may take the form of a literature review around a central area of interest, possibly including an annotated bibliography, and conclude with a clear statement of a viable question or questions for further exploration. Alternatively, if the student feels that he or she already has a strong command of literature around a central area of interest, the first DRP may embark directly on a narrowly focused question. The faculty supervisor for the DRP should help the student set the framework for the project.

Students should aim to complete at least a draft of the first DRP by the time they begin Year 2, and should aim to have completed it for credit in the Fall of Year 2. The DRP supervisor must submit a grade when he or she agrees that the student has completed the project.

#### Second DRP (9621Y)

Students are advised to begin the second DRP right after completing the first DRP, ideally by the fifth term of registration (Winter term of Year 2). The topic of the second DRP should be at a more advanced stage than the topic of the first DRP might have been, and should clearly be understood by the student and supervisor in terms of its place in the dissertation.



◆ Language Requirement

Proficiency in two languages other than English is normally required for the PhD in musicology. In most cases, these will include French and German. The PhD Advisory Committee approves the fulfillment of this requirement. Normally this requirement is filled before the Comprehensive Examination.

Students may fulfill this requirement in a number of ways, including:

- ⇒ demonstrating existing proficiency
- ⇒ completing a full year of language study at the undergraduate level (the requirement is waived if the student has already done this)
- ⇒ completing a graduate reading course such as French 9005 (<http://www.uwo.ca/french/graduate/courses/interdisciplinary.html>)
- ⇒ writing a translation examination approved by the PhD Advisory Committee Chair in cases when there is convincing evidence but no documentation of language proficiency

◆ Comprehensive Examination

The Comprehensive Examination gives students the opportunity to demonstrate an appropriate breadth of knowledge in their field and their readiness to write a PhD dissertation.

The PhD Comprehensive Examination requires students to write three papers of approximately twenty pages each over a four-week period in response to a set of fairly broad questions grouped into three general categories: methodology, recent literature, and issues. These categories are understood in terms of the student's field of research. Students select one question from each category. Members of the PhD Advisory Committees of students writing the examination are invited by the Associate Dean (Graduate Studies) to propose questions, and some questions from previous examinations are also included among the choices.

Students are welcome to ask to view copies of previous examinations in the office of the Graduate Program Assistant.

Students must have completed the required course work (but not the DRPs) to be eligible to write the Comprehensive Examination.

For students writing the Comprehensive Examination in musicology, the categories are understood as follows:

- Methodology – competence and insight into current methodologies in musicological research
- Recent literature – scholarship on current areas of research in musicology
- Issues – current issues, debates, or controversies in musicology

Students normally write the Comprehensive Examination in the sixth term of registration (summer at end of Year 2). Students expected to write the Comprehensive Examination will be invited to state when they wish to begin the examination, normally between May 1 and August 1. The summer months are normally the best time for this requirement: students should have no teaching or course commitments, and the library and campus in general are quiet.

The questions for the Comprehensive Examination are sent electronically to students by the Graduate Program Assistant on the start date as agreed on, and must be submitted electronically to the Graduate Program Assistant by the due date (4:00 p.m. EST). The four-week period for completion of the Comprehensive Examination is fixed. Students may not request additional time, and are responsible for correctly noting the due date for their Comprehensive Examination.

Comprehensive Examination essays are evaluated on their academic quality, including matters such as engagement with the scholarly literature, calibre of writing, appropriate argumentation, clarity of organization, and appropriate use of scholarly apparatus.

The completed papers are sent electronically to the members of the PhD Advisory Committee. Each member of the committee reviews the papers, and the Chair of the committee coordinates a discussion among members of the committee to determine the outcome. The possible outcomes are:

- ⇒ Pass
- ⇒ Supplemental work is required by the student within a given time period (revisions or rewriting one of the essays)
- ⇒ Fail (the student is invited to repeat the exercise after a suitable period of time or to withdraw from the program)

The Chair of the PhD Advisory Committee reports the decision of the committee to the office of the Associate Dean (Graduate Studies). Each member of the committee is invited to give feedback to the student in writing or in person. A note is added to the student's record when this program milestone has been completed.

#### ◆ Dissertation Proposal Defense

After completion of the two Directed Research Projects, students should soon be in a position to submit a dissertation proposal. See Appendix 2a for Thesis Proposal Guidelines.

Students should identify a dissertation committee, normally consisting of a Supervisor and Second Reader. The student works initially with the Supervisor to develop a draft of the proposal, and then shares a draft with the Second Reader. After approval of the proposal draft by the Supervisor and Second Reader, the proposal defense can be scheduled by the Supervisor or by the Graduate Program Assistant.

The proposal defense is a gathering of all members of the student's PhD Advisory Committee, plus the Supervisor and Second Reader if either or both are not already members of the PhD Advisory Committee. All in attendance at the proposal defense should receive a copy of the proposal in advance. At the defense, all in attendance may pose questions or comments to the student, and determine that the proposal is acceptable.

When the proposal is approved at the Dissertation Proposal Defense, the student submits a final version of the proposal to the office of the Associate Dean (Graduate Studies) for approval by the Graduate Committee. The student is normally notified within three weeks that the proposal is formally approved.

◆ **Dissertation and Oral Examination (Defense)**

All dissertations are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:

[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html) .

The length of a PhD dissertation in musicology is usually about 200 – 250 pages. The points below outline the principal criteria for evaluation of the dissertation.

- ⇒ Significance of the research
- ⇒ Academic quality and merit
- ⇒ Appropriateness of methodology and approach
- ⇒ Clarity of argumentation and conclusions
- ⇒ Originality and value of the dissertation as a contribution to knowledge
- ⇒ Organization
- ⇒ Quality of writing

All PhD candidates must present a Public Lecture of about 45 minutes in length prior to the defense, and normally the Public Lecture is held on the same day as the defense.

The Dissertation Supervisor should propose an Examination Board to the Associate Dean (Graduate Studies) well in advance of the student's planned submission date. The examiners must have 5-6 weeks to complete their review of the dissertation. The Public Lecture and defense must be scheduled (with the coordination of the schedules of all examiners, the dissertation supervisor, and the candidate) at least a week before the dissertation is submitted.

## **PhD in Music (Composition)**

◆ **Course work**

Six half courses (or equivalent) are required, including Composition 9558 (a full course), which is taken in the first year. The remaining four half courses are selected from our

graduate course offerings taught by faculty composers and other faculty members in music theory or musicology. The student's PhD Advisory Committee approves the student's course selection.

The six half courses are normally completed in the first two years, and must be completed prior to the Comprehensive Examination. Students are advised to complete four half courses (minimum) in the first year, so that in the second year they will complete the remaining two half courses and at least one of the required Directed Research Projects (see below).

◆ Two Directed Research Projects (9620Y, 9621Y)

Purpose, Timeline, and Scope

The purpose of the Directed Research Projects (DRPs) is to develop plans for a dissertation. While some students begin the program with a clear research agenda, most begin with a number of interesting ideas, but no specific research question or argument. The DRPs will help students to narrow the focus of their ideas and to explore potential avenues of dissertation research. Ideally, one or both DRPs will contribute directly to a portion of the dissertation.

Further details about the scope and timelines for the two DRPs are given below. The beginning and ending dates of the DRPs are flexible, so it is up to the student to initiate the work on the DRPs and to be committed to working on them continuously. An ideal timeline is for the first DRP to be completed and the second DRP to be begun while students are still completing the required course work. Ideally, both DRPs should be completed within a term of writing the Comprehensive Examination. Submission of the PhD Dissertation Proposal should follow shortly after the completion of the second DRP. Students who succeed with this timeline will have completed all degree requirements except the dissertation by the eighth term of registration (Winter term of Year 3), leaving them four terms of registration with funding to devote to writing the dissertation.

Each DRP is equivalent to a half course in terms of credit weight. In most cases, the result of a DRP in music composition will be a paper of at least 25-30 double-spaced pages. Students must identify a faculty supervisor before registering for a DRP. In many cases, the DRP supervisor (often the same faculty member for both DRPs) becomes the dissertation supervisor, but this is not mandatory.

Please complete the DRP approval and registration form in order to register in DRP1 or DRP2.

First DRP (9620Y)

PhD students in composition are advised to begin the first DRP in the third term of registration (summer at the end of Year 1). Students may register for the DRP at any time once they have identified a faculty member to supervise the project.

The first DRP should aim to identify potential plans for the dissertation composition, and should focus on composition. Through the first DRP, the student should aim to identify the instrumental forces required for the dissertation composition, outline the background to and inspiration for the dissertation composition, and pursue creative and academic activity that begins to set the foundation for a dissertation composition. In most cases, a composition of modest scope that will help in the development of a viable plan for the larger scope of the dissertation composition will mark the completion of the first DRP. The faculty supervisor for the DRP should assist in setting the framework for the project.

Students should aim to complete the first DRP by the end of the fifth term of registration (Winter of Year 2). The DRP supervisor must submit a grade when he or she agrees that the student has completed the project.

### Second DRP (9621Y)

PhD students in composition are advised to begin the second DRP right after completing the first DRP, ideally by the sixth term of registration (summer at the end of Year 2). During the second DRP the student should ideally focus on developing compositional materials, techniques, and ideas that will have a significant and definitive role to play in the dissertation.

#### ◆ Comprehensive Examination

The Comprehensive Examination gives students the opportunity to demonstrate an appropriate breadth of knowledge in their field and their readiness to write a PhD dissertation.

The PhD Comprehensive Examination requires that the student write three papers over a four-week period in response to a set of fairly broad questions grouped into three general categories: methodology, recent literature, and issues. These categories are understood in terms of the student's field of research. For the Comprehensive Examination in Composition, the Methodology question will result in a short composition, while the Recent Literature and Issues papers will result in essays of about 20 pages in length.

Students are welcome to ask to view copies of previous examinations in the office of the Graduate Program Assistant.

Students must have completed the required course work (but not the DRPs) to be eligible to write the Comprehensive Examination.

For students writing the Comprehensive Examination in composition, the categories are understood as follows:

- Methodology – competence in the composition of a short work in an established musical style or genre
- Recent literature – analysis of a recent musical composition

- Issues – current issues, debates, or controversies in new music

Students normally write the Comprehensive Examination in the sixth term of registration (summer at end of Year 2). Students expected to write the Comprehensive Examination will be invited to state when they wish to begin the examination, normally between May 1 and August 1. The summer months are normally the best time for this requirement: students should have no teaching or course commitments, and the library and campus in general are quiet.

The questions for the Comprehensive Examination are sent electronically to students by the Graduate Program Assistant on the start date as agreed on, and must be submitted electronically to the Graduate Program Assistant by the due date (4:00 p.m. EST). The four-week period for completion of the Comprehensive Examination is fixed. Students may not request additional time, and are responsible for correctly noting the due date for their Comprehensive Examination.

Comprehensive Examination submissions are evaluated on their academic quality, including matters such as engagement with the scholarly literature, calibre of writing, appropriate argumentation, clarity of organization, and appropriate use of scholarly apparatus.

The completed papers are sent electronically to the members of the PhD Advisory Committee. Each member of the committee reviews the papers, and the Chair of the committee coordinates a discussion among members of the committee to determine the outcome. The possible outcomes are:

- ⇒ Pass
- ⇒ Supplemental work is required by the student within a given time period (revisions or rewriting one of the essays)
- ⇒ Fail (the student is invited to repeat the exercise after a suitable period of time or to withdraw from the program)

The Chair of the PhD Advisory Committee reports the decision of the committee to the office of the Associate Dean (Graduate Studies). Each member of the committee is invited to give feedback to the student in writing or in person. A note is added to the student's record when this program milestone has been completed.

#### ◆ Dissertation Proposal Defense

After completion of the two Directed Research Projects, students should soon be in a position to submit a dissertation proposal. See Thesis Proposal Guidelines in Appendix 2c.

Students should identify a dissertation committee, normally consisting of a Supervisor and Second Reader. The student works initially with the Supervisor to develop a draft of

the proposal, and then shares a draft with the Second Reader. After approval of the proposal draft by the Supervisor and Second Reader, the proposal defense can be scheduled by the Supervisor or by the Graduate Program Assistant.

The proposal defense is a gathering of all members of the student's PhD Advisory Committee, plus the Supervisor and Second Reader if either or both are not already members of the PhD Advisory Committee. All in attendance at the defense should receive a copy of the proposal in advance. The student must submit the proposal along with the portfolio (see further details below) to the Graduate Program Assistant who will distribute as required. At the defense, all in attendance may pose questions or comments to the student, and determine that the proposal is acceptable.

When the proposal is approved at the Dissertation Proposal Defense, the student submits a final version of the proposal to the Graduate Program Assistant for approval by the Graduate Committee. The student is normally notified within three weeks that the proposal is formally approved.

- Portfolio/Recital Requirement (concurrent with Dissertation Proposal Defense)

While some opportunities for performances of student compositions are available through the program, students in the PhD in Music (Composition) program are expected to make their own opportunities for their compositions, including works composed outside the formal degree requirements, to be performed. Students should arrange for recordings of all works performed.

When submitting the dissertation proposal, PhD students in composition must also submit a portfolio of compositions written and performed for credit and outside the degree requirements, during their time in the PhD program. The portfolio provides an indicator of the quantity of original music composed and of the student's readiness to carry out the proposed dissertation.

The portfolio should include:

- A detailed list of compositions that includes the durations of performed works and details of the performance venue
  - Scores of compositions: submitted together (with the list described above) in a single pdf document in the student's preferred sequence; and, submitted as a collated paper copy to the Graduate Program Assistant
  - Recordings of compositions amounting to at least 45 minutes in duration, performed in one or more events. These recordings may be submitted on a CD or made available at a music-hosting site (e.g., SoundCloud)
- Dissertation and Oral Examination (Defense)

All dissertations are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to

submit. Please see the Thesis Regulations provided on the SGPS website:  
[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html) .

A dissertation for the PhD in Music (Composition) consists of two parts:

1. A score for a major work of substantial dimensions
2. A Discussion Document (typically of about 50 – 75 pages) that includes the following:
  - the work's inception
  - the work's place in a broader context
  - an analysis pertinent to the design of the work
  - any other artistic, aesthetic, or technical issues pertinent to the work

The points below outline the principal criteria for evaluation of the dissertation.

- ⇒ Significance of the dissertation
- ⇒ Academic (and creative) quality and merit
- ⇒ Appropriateness of methodology and approach
- ⇒ Clarity of argumentation and conclusions
- ⇒ Originality and value of the dissertation as a contribution to knowledge
- ⇒ Organization
- ⇒ Quality of writing

All PhD candidates must present a Public Lecture of about 45 minutes in length prior to the defense, and normally the Public Lecture is held on the same day as the defense.

The Dissertation Supervisor should propose an Examination Board to the Associate Dean (Graduate Studies) well in advance of the student's planned submission date. The examiners must have 5-6 weeks to complete their review of the dissertation. The Public Lecture and defense must be scheduled (with the coordination of the schedules of all examiners, the dissertation supervisor, and the candidate) at least a week before the dissertation is submitted.



## PhD in Music (Music Education)

### Timeline for Progression in the PhD in Music (Music Education)

Year 1			Year 2			Year 3			Year 4		
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	Term 7	Term 8	Term 9	Term 10	Term 11	Term 12
4 half courses (or equivalent)		1 half course suggested	1 or 2 half courses suggested  Preparation for Qualifying Examination	Completion of course requirements  Preparation for Qualifying Examination	Qualifying Examination	Dissertation Proposal Defense	Dissertation Research and Writing				

#### Notes:

- Students are encouraged to develop their topics for each of the 2 Qualifying Examination papers (Literature/Theoretical Framework and Methodology) throughout Terms 4 and 5. Consultation with faculty is highly encouraged.
- By May 1 (start of Term 6), each student should have a confirmed dissertation supervisory committee (normally a dissertation supervisor and a second reader). The dissertation supervisory committee will determine a deadline for submission of the Qualifying Examination papers. The dissertation proposal should follow from the Qualifying Examination.
- The Dissertation Proposal Defense should be completed as early as possible in Term 7, following successful completion of the Qualifying Examination.

#### ◆ Course work

Six half courses (or equivalent) are required, including Theories of Music Education 9640 and Research in Music Education 9639A/B. The remaining three half courses include two elective courses in music education and one elective course in advanced research methods.

The six half courses are normally completed in 4 to 5 terms, and must be completed prior to the Qualifying Examination. The student's course selection will be approved by the Faculty Advisor.

#### ◆ Qualifying Examination

The Qualifying Examination for the PhD in Music (Music Education) is normally completed in one to two terms following the completion of course work. The student must identify a dissertation supervisor and second reader upon completion of course work, before formally embarking on the Qualifying Examination. The Qualifying Examination is assessed by the proposed dissertation supervisory committee. A note is added to the student's record when this program milestone has been completed.

The Qualifying Examination for the PhD in Music (Music Education) consists of two papers:

- Paper 1 situates the research area in the literature and develops a rationale for research in this domain.
- Paper 2 locates the research within potential methodological frameworks and begins to develop a methodology for the proposed dissertation research.

◆ Dissertation Proposal Defense

Within six months of successful completion of the Qualifying Examination, candidates for the PhD in Music (Music Education) must submit a research proposal to their dissertation supervisory committee, and make an oral presentation to the committee (to which all faculty and graduate students in music education will be invited). See the Thesis Proposal Guidelines in Appendix 2a.

Once the written proposal and oral presentation are approved by the dissertation supervisory committee, the proposal is submitted to the office of the Associate Dean (Graduate Studies) for final approval by the Graduate Committee. The student is normally notified within three weeks that the proposal is formally approved.

◆ Dissertation and Oral Examination (Defense)

All dissertations are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:

[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html) .

The length of a PhD dissertation in music education is usually about 200 – 250 pages. The points below outline the principal criteria for evaluation of the dissertation.

- ⇒ Significance of the research
- ⇒ Academic quality and merit
- ⇒ Appropriateness of methodology and approach
- ⇒ Clarity of argumentation and conclusions
- ⇒ Originality and value of the dissertation as a contribution to knowledge
- ⇒ Organization
- ⇒ Quality of writing

All PhD candidates must present a Public Lecture of about 45 minutes in length prior to the defense, and normally the Public Lecture is held on the same day as the defense.

The Dissertation Supervisor should propose an Examination Board to the Associate Dean (Graduate Studies) well in advance of the student's planned submission date. The examiners must have 5-6 weeks to complete their review of the dissertation. The Public Lecture and defense must be scheduled (with the coordination of the schedules of all

examiners, the dissertation supervisor, and the candidate) at least a week before the dissertation is submitted.

## DMA in Performance Program Requirements

The Doctor of Musical Arts in Performance program at Western provides a balanced academic experience that combines the finest technical and expressive training in musical performance complemented by the highest standards of research related to musical performance and pedagogy. The requirements demand excellence in both performance and non-performance aspects of the program.

### Timeline for Progression in the DMA in Performance

Year 1			Year 2			Year 3			Year 4		
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	Term 7	Term 8	Term 9	Term 10	Term 11	Term 12
2 terms lessons	2 or 3 of 5 half courses (or equivalent) in support of performance	(1 non-performance course, suggested)	2 terms lessons	Completion of remaining 2 or 3 half courses (or equivalent) in support of performance	Comps	2 terms lessons	Monograph Proposal Defense				
2 non-performance courses recommended			Completion of any remaining non-performance courses								
Performance Event 1			Performance Event 2			Performance Event 3			Performance Event 4		

Notes:

- All courses in support of performance must be completed before the Comprehensive Examination.
- All non-performance courses must also be completed before the Comprehensive Examination.
- Language requirements, where applicable, are not shown in this chart.

A summary of the program requirements for the DMA can be found here:  
<http://music.uwo.ca/graduate/dma.html>.

See below for a detailed description of each program requirement.

◆ DMA lessons

DMA students in each area of concentration shown below receive weekly lessons on their instrument for three years, Fall and Winter terms (6 half courses) – Music 9801A/B-9806A/B.

◆ Courses in support of performance

Five half courses (or equivalent) in support of performance are required. The courses suggested below are recommended, but each student's DMA Advisory Committee may suggest substitutions or additional courses based on the student's previous academic and performance background and experience, and course availability.

Students must complete all courses in support of performance before the Comprehensive Examination.

⇒ Concentration in voice

- Vocal coaching I-VI (6 half courses, non-credit) – Music 9811-9816
- Vocal pedagogy (half course) – Music 9821Y
- Acting for Singers (half course) – Music 9841A/B/Y
- Vocal Literature: Mélodie (half course) – Music 9831A/B
- Vocal Literature: Lieder (half course) – Music 9832A/B
- Vocal Literature: Opera (half course) – Music 9834A/B

⇒ Concentration in solo piano

- Piano Pedagogy (half course) – Music 9822Y
- Piano Literature I (half course) – Music 9842A/B
- Piano Literature II (half course) – Music 9843A/B
- Chamber Music (half course) – Music 9867Y
- One additional half course

⇒ Concentration in collaborative piano

- Collaborative Musicianship (half course) – Music 9506Y
- Art of Vocal Coaching (half course) – Music 9567A/B/Y
- Vocal Repertory with Piano (full course) – Music 9515
- Chamber Music (half course) – Music 9867Y

⇒ Concentration in orchestral instruments

- Pedagogy (half course) – e.g., Music 9823A/BY Doctoral Brass Pedagogy; Music 9824Y Doctoral String Pedagogy Music 9825Y Doctoral Percussion Pedagogy
- Orchestral Literature (half course) – Music 9892A/B/Y
- Chamber Music (half course) – Music 9867Y
- Collaborative Musicianship (half course) – Music 9506Y

- One additional half course [9593A, Seminar in Performance Research recommended if not already taken]

#### ◆ Language Requirement

A language requirement is applicable to DMA students in voice and in some cases in collaborative piano. Voice students are expected to demonstrate proficiency in three languages other than English. Students in other specializations may benefit from foreign language study for their DMA monograph. In most cases, these will be French, German, and either Italian or Spanish. Most voice students admitted to the program already have proficiency in at least one or two languages other than English, and so have already filled at least part of this requirement. Normally the language requirement, where applicable, is filled before the Comprehensive Examination.

Students who are required to obtain further language proficiency may fulfill this requirement in a number of ways, including:

- demonstrating existing proficiency
- completing a full year of language study at the undergraduate level

#### ◆ Non-performance courses

Three half courses in academic subjects, including musicology, music theory, or music education are required. Students may also take courses outside music with permission. The non-performance courses will help DMA students further develop their research and writing skills, and provide them with opportunities to develop ideas related to their research plans for the DMA Monograph.

Students must complete all non-performance courses before the Comprehensive Examination.

#### ◆ Four Performance Events

Four Performance Events are required, on average one per year. The Performance Events may include solo recitals, chamber music recitals, opera roles, and lecture recitals, as well as concerto performances. The DMA Performance Event Approval form can be found on this page: <http://www.music.uwo.ca/graduate/forms.html>.

Students must submit a proposal for each Performance Event to their DMA Advisory Committee for approval well in advance. The proposal will include the type of event, the repertoire and timings, as well as a proposed date, time, and venue. Students are responsible for arranging the participation of other musicians if required. They must also ensure that each event is recorded.

Each Performance Event is adjudicated by a jury of three: the two Performance members of the DMA Advisory Committee and one other individual appointed by the appropriate

Division Chair in the Department of Music Performance Studies. A note is added to the student's record when each program milestone has been completed.

Responsibilities of the DMA student:

- Consult with his/her performance teacher first and then with the second Performance member of the Advisory Committee in planning the program of each performance event
- Book the venue (for von Kuster Hall or Paul Davenport Theatre, contact Concert Manager Lou D'Alton)
- Arrange for a recording of the performance (for performances held at the Faculty of Music buildings, contact Mike Godwin)
- Submit the DMA Performance Event Approval form to his/her Advisory Committee (all 3 members) well in advance of the proposed event
- Submit the signed form to the Graduate Program Assistant (Audrey Yardley-Jones) 6 weeks prior to the event. If the event is a recital, make sure to attach a program and a recent biography that can be printed along with the program.

◆ Comprehensive Examination

The Comprehensive Examination gives students the opportunity to demonstrate an appropriate breadth of knowledge in their field and their readiness to write a DMA Monograph.

The DMA Comprehensive Examination requires students to write two papers of approximately fifteen pages each over a three-week period.

Essay 1 is a research paper written in response to a list of at least two possible essay topics dealing with repertoire for the student's instrument and related issues. Members of the student's DMA Advisory Committee are asked to submit questions to the Associate Dean (Graduate Studies) for the Comprehensive Examination.

Essay 2 lays the foundation for the DMA monograph, and provides students with a platform to use to seek a monograph supervisor. In Essay 2 students should:

- articulate a research question suitable for a DMA monograph
- provide a preliminary literature review
- explain the methodology that will be used
- explain the significance of the research
- include a sample of the type of research the student will do

Students normally write the Comprehensive Examination in the sixth term of registration (summer at end of Year 2). Students expected to write the Comprehensive Examination will be invited to state when they wish to begin the examination, normally between May 1 and August 1. The summer months are normally the best time for this requirement: students should have no teaching or course commitments, and the library and campus in general are quiet.

The questions for the Comprehensive Examination are sent electronically to students by the Graduate Program Assistant on the start date as agreed on, and must be submitted electronically to the Graduate Program Assistant by the due date (4:00 p.m. EST). The three-week period for completion of the DMA Comprehensive Examination is fixed. Students may not request additional time, and are responsible for correctly noting the due date for their Comprehensive Examination.

Comprehensive Examination essays are evaluated on their academic quality, including matters such as engagement with the scholarly literature, calibre of writing, appropriate argumentation, clarity of organization, and appropriate use of scholarly apparatus.

The completed papers are sent electronically to the members of the DMA Advisory Committee. Each member of the committee reviews the papers, and the Chair of the committee coordinates a discussion among members of the committee to determine the outcome. The possible outcomes are:

- ⇒ Pass
- ⇒ Supplemental work is required by the student within a given time period (revisions or rewriting one of the essays)
- ⇒ Fail (the student is invited to repeat the exercise after a suitable period of time or to withdraw from the program)

The Chair of the DMA Advisory Committee reports the decision of the committee to the office of the Associate Dean (Graduate Studies). Each member of the committee is invited to give feedback to the student in writing or in person. A note is added to the student's record when this program milestone has been completed.

#### ◆ Defense of Monograph Proposal

After completion of the DMA Comprehensive Examination, students should be in a position to submit a monograph proposal very soon. Students will need to identify a monograph supervisor or two co-supervisors with appropriate supervisory status in SGPS. Please consult with the Associate Dean (Graduate Studies) for further information.

The student works initially with the supervisor (or co-supervisors) to develop a draft of the proposal, and then shares a draft with the second reader who is recommended by the supervisor(s). Students will need to work with the monograph supervisor or co-supervisors and then the second reader to prepare a draft monograph proposal that is satisfactory to all of them. At that point, the defense of the monograph proposal can be scheduled either by the supervisor or co-supervisors or the Graduate Program Assistant. See Appendix 2d, DMA Monograph Proposal Guidelines.

The proposal defense is a gathering of all members of the student's DMA Advisory Committee, plus the supervisor or co-supervisors and second reader if either or both are not already members of the DMA Advisory Committee. All in attendance at the proposal defense should receive a copy of the proposal in advance. At the defense, all in

attendance may pose questions or comments to the student, and determine that the proposal is acceptable.

When the proposal is approved at the Monograph Proposal Defense, the student submits a final version of the proposal to the office of the Associate Dean (Graduate Studies) for approval by the Graduate Committee. The student is normally notified within three weeks that the proposal is formally approved.

◆ Monograph and Oral Examination (Defense)

All theses are subject to the regulations of the School of Graduate and Postdoctoral Studies (SGPS). Students are advised to become familiar well in advance with deadlines and procedures set by SGPS for thesis submission in the term during which they wish to submit. Please see the Thesis Regulations provided on the SGPS website:

[http://www.grad.uwo.ca/current\\_students/regulations/8.html](http://www.grad.uwo.ca/current_students/regulations/8.html)

The length of a DMA monograph should be approximately 80 - 125 pages. It is recommended that an Appendix including the programs for the candidate's four Performance Events be included with the monograph. The points below outline the principal criteria for evaluation of the monograph.

- ⇒ Significance of the research
- ⇒ Academic quality and merit
- ⇒ Appropriateness of methodology and approach
- ⇒ Clarity of argumentation and conclusions
- ⇒ Originality and value of the dissertation as a contribution to knowledge
- ⇒ Organization
- ⇒ Quality of writing

DMA candidates will be expected to present a Public Lecture of about 45 minutes in length prior to the defense, and normally the Public Lecture is held on the same day as the defense.

The DMA monograph supervisor should propose an Examination Board to the Associate Dean (Graduate Studies) well in advance of the student's planned submission date. The examiners must have 5-6 weeks to complete their review of the dissertation. The Public Lecture and defense must be scheduled (with the coordination of the schedules of all examiners, the dissertation supervisor, and the candidate) at least a week before the dissertation is submitted.



## Graduate Colloquium Series

The Graduate Colloquium Series is a lecture series held on selected Friday afternoons at 3:30. The speakers include distinguished invited guests, alumni, Western faculty members, and senior graduate students.

All graduate students, and doctoral students in particular, are encouraged to attend on a regular basis. Attendance at the Colloquium lectures signals students' engagement with advanced scholarship and creative activity in music, and demonstrates their engagement in our scholarly community.

The topics of the lectures range widely across the various disciplines of advanced study in music, including musicology, music theory, music education, composition, and performance. While open to the public, the Graduate Colloquium Series is intended in the first place for the intellectual and creative development of our graduate students. Students will be exposed to cutting-edge research, are offered the opportunity to explore exciting fields of study inside and outside their own, and are also given the opportunity to exchange ideas with teachers, colleagues and guests.

A question-and-answer period follows each presentation, which is offered in Talbot College 101 unless otherwise indicated. The current Graduate Colloquium Series schedule can be found on the Don Wright Faculty of Music Website.

## Academic and Professional Development

In addition to the Graduate Colloquium Series, events intended for the academic and professional development of our graduate students, including programs developed by the Teaching Support Centre, the Society of Graduate Students in Music Lunchtime Research Forum, workshops on external scholarship applications, and other events organized by the Associate Dean (Graduate Studies).

## Conference Travel Support

Funding of up to \$500.00 for travel to present a paper (or equivalent) at a conference (or comparable event such as a professional workshop) is available to graduate students. The funds are not unlimited, so be sure to apply as soon as possible after receiving confirmation of the student's participation in the event.

Participation in the conference or comparable event must come through acceptance of a proposal in response to a public Call for Papers (or equivalent). The work to be presented must be completed in the context of a program at Western or under the supervision of a Western faculty member. Alternatively, if participation is by special invitation, it should come from an institution with which the student has not previously been affiliated as a student. Consult with the Associate

Dean (Graduate Studies) if you are uncertain about whether your invitation meets these requirements.

Students may not receive support more than once for the same paper, and will not normally be funded for more than one event per academic year.

To apply, please complete the [Graduate Student Travel Support application](#). The application must include pertinent information about the event, a budget of anticipated expenses, and confirmation of the acceptance of the proposal. Once the application is approved and after the student has completed the travel, the student must submit original receipts for reimbursement as well as a copy of the conference (or equivalent) program with his or her name as a presenter to the Graduate Program Assistant, who will assist the student in completing the online travel claim.

## Doctoral Research Fund

Senior doctoral (PhD or DMA) students may apply to the Doctoral Research Fund to support thesis research toward a PhD Dissertation or DMA Monograph. The student's dissertation or monograph proposal need not have received formal approval by the Graduate Committee when they apply, but applicants must make clear how the proposed project will facilitate the completion of the PhD dissertation or DMA monograph.

To apply, please complete the [Doctoral Research Fund application](#). The application must include pertinent information about the research project to be executed, a budget of anticipated expenses, and a rationale for the project, including the significance of this research support for the PhD dissertation or DMA monograph. Once the application is approved and after the student has completed the travel or other components explained in the application, the student must submit original receipts for reimbursement to the Graduate Program Assistant, who will assist the student in completing the online claim.

## Computers and Printing

There is a computer lab in Talbot College room 302 equipped with Mac and PCs as well as a photocopier that can be used for printing, copying, and scanning. Each registered Music and PMC graduate student will be assigned a code to access the photocopier and a quota for free printing for the year. These codes as well as the keypad code for the door can be obtained from the Graduate Program Assistant in TC 216. Additional printers and photocopiers are available for a fee in the Music Library.

Each Graduate Teaching Assistant will be assigned a copy code to access the photocopiers in the Music main office (TC 210) for TA related printing.

# Graduate Student Organizations

## Society of Graduate Students (SOGS)

The Society of Graduate Students (SOGS) is dedicated to providing information, assistance, and services to help graduate students at Western successfully complete their goals. All graduate students are automatically members of SOGS.

SOGS provides members with benefits and services including health and dental coverage, bus passes, financial assistance, and advocacy on behalf of students at the university, local, provincial and national levels.

With financial support from the Graduate Teaching Assistants Union, SOGS administers academic programs that promote graduate student research and recognize the contributions graduate students make as teachers. These programs include:

- GSTA – Graduate Student Teaching Awards
- Joint Fund for Support of Graduate Research and Scholarship
- WRF – Western Research Forum
- WGR – Western Graduate Review

The Society of Graduate Students and the Grad Club offer a variety of programs designed to help students financially. Membership fees and Grad Club profits fund these programs. Please visit the SOGS website for further information at: <http://sogs.ca/>.

## Graduate Teaching Assistants Union

The GTA Union works to ensure that all GTAs are aware of their rights under the GTA Collective Agreement and that the terms of this agreement are honoured by the employer. Please visit the website at: <http://www.psac610.ca>.

## Society of Graduate Students in Music (SOGSIM)

The Society of Graduate Students in Music is a satellite of The Society of Graduate Students, and is dedicated to representing the interests of graduate students in Music. The Chair of SOGSIM distributes electronically a SOGSIM Handbook, which includes the SOGSIM Constitution. The SOGSIM Handbook is updated in the fall each year following the annual election of SOGSIM representatives.

A recent initiative of SOGSIM is the Grad Pal Mentor Program to support incoming graduate students in music with a peer advisor to direct new graduate students to resources and provide peer guidance in academic situations.

A long-standing initiative of SOGSIM is WUGSOM, the [Western Ontario Graduate Symposium on Music](#). This annual symposium brings together graduate students in all areas of research in music from across North America. The professional caliber of this event attests to the high quality of our graduate students and programs in music at Western.

## Appendices

Appendix 1a: Guidelines for the Viva Voce Examination in Music Theory

Appendix 1b: Guidelines for the Viva Voce Examination in Musicology

Appendix 2a: Thesis Proposal Guidelines (Master's and Doctoral theses in music theory, musicology, and music education)

Appendix 2b: Thesis Proposal guidelines (MMus in Composition)

Appendix 2c: Thesis Proposal Guidelines (PhD in Composition)

Appendix 2d: Thesis Proposal Guidelines (DMA Monograph)

Appendix 3: Thesis Expectations Guidelines – A guide to Doctoral Thesis Expectations

## **Appendix 1a: Guidelines for the Viva Voce Examination in Music Theory**

### ***Objective***

The Viva Voce examination for the course-based MA in Music Theory is an oral examination based on two papers submitted in advance by the student (see below), and is normally undertaken after all other degree requirements have been completed. The objective of the Viva Voce examination is to provide the student with the opportunity to review her or his academic development through the program and to reflect on what it means to hold a master's degree in music theory.

### ***Submitted papers***

The student must submit two research papers that were originally submitted for graduate courses taken while enrolled in the MA in Music Theory. The submitted papers should reflect revisions and enhancement of the original work; the revisions should be based on feedback from the instructor of the course for which the paper was originally submitted and on the student's own initiative.

Students are asked to secure approval of their paper topics by informing the Program Advisor well in advance of the submission date of the titles of the two papers and the courses for which they were originally written. Students may find it helpful to consider the following factors in deciding which papers to prepare for submission for the Viva Voce examination:

- contrasting topics
- contrasting instructors of the courses for which the papers were originally submitted
- contrasting areas of strength
- contrasting stages in the program

The Program Advisor can offer advice on selecting appropriate papers for the Viva Voce Examination.

### ***Procedures***

By the middle of the term in which they will complete the program, students should consult with the Graduate Program Assistant (Audrey Yardley-Jones), to schedule the examination. Students must submit the papers for the Viva Voce examination at least three weeks before the date of the examination.

At the Viva Voce examination, a committee of two to four (normally two) faculty members will question the student about issues in the submitted papers and about broader issues in music theory that emanate from the papers. The student should be prepared to reflect critically on her or his work, to consider the place of this work in the context of current music scholarship, and to discuss future possible avenues of research.

The examiners generally choose to focus on one paper at a time, and will look for evidence of intellectual growth in the student's time in the program. The student will be told the result of the Viva Voce examination immediately after it ends (following brief deliberations by the examination committee).

## **Appendix 1b: Guidelines for the Viva Voce Examination in Musicology**

### ***Objective***

The Viva Voce examination for the course-based MA in Musicology is an oral examination based on two papers submitted in advance by the student (see below), and is normally undertaken after all other degree requirements have been completed. The objective of the Viva Voce examination is to provide the student with the opportunity to review her or his academic development through the program and to reflect on what it means to hold a master's degree in musicology.

### ***Submitted papers***

The student must submit two research papers that were originally submitted for graduate courses taken while enrolled in the MA in Musicology. The submitted papers should reflect revisions and enhancement of the original work; the revisions should be based on feedback from the instructor of the course for which the paper was originally submitted and on the student's own initiative.

Students are asked to secure approval of their paper topics by informing the Program Advisor well in advance of the submission date of the titles of the two papers and the courses for which they were originally written. Students may find it helpful to consider the following factors in deciding which papers to prepare for submission for the Viva Voce examination:

- contrasting topics
- contrasting instructors of the courses for which the papers were originally submitted
- contrasting areas of strength
- contrasting stages in the program

The Program Advisor can offer advice on selecting appropriate papers for the Viva Voce Examination.

### ***Procedures***

By the middle of the term in which they will complete the program, students should consult with the Graduate Program Assistant (Audrey Yardley-Jones), to schedule the examination. Students must submit the papers for the Viva Voce examination at least three weeks before the date of the examination.

At the Viva Voce examination, a committee of two to four (normally two) faculty members will question the student about issues in the submitted papers and about broader issues in musicology that emanate from the papers. The student should be prepared to reflect critically on her or his work, to consider the place of this work in the context of current music scholarship, and to discuss future possible avenues of research.



The examiners generally choose to focus on one paper at a time, and will look for evidence of intellectual growth in the student's time in the program. The student will be told the result of the Viva Voce examination immediately after it ends (following brief deliberations by the examination committee).

## **Appendix 2a: Thesis Proposal Guidelines (Master's and Doctoral Theses in Music Theory, Musicology, and Music Education)**

### ***Purpose of a Thesis Proposal***

The purpose of a thesis proposal is to demonstrate: 1) that you have identified a significant research problem; and 2) that you have sufficient background to equip you to investigate the problem. Your proposal should persuade your readers (generally, your supervisor and second reader) of two things:

- The research question(s) that you propose to investigate are significant, and answering them will make an original contribution to knowledge in the field. You demonstrate this by locating your proposed topic within the context of the literature of the field, showing that on the one hand the topic is important, but on the other hand that no one has answered precisely the questions that you propose to ask.
- You have described your methodology and theoretical framework in sufficient detail that your committee can tell what you plan to do and can judge whether the evidence you expect to find or generate or collect is appropriate to the questions that you plan to investigate.

Remember that the purpose of the proposal is to persuade your committee that you are ready to embark on the thesis. You are not expected to know exactly what you will discover. It is almost inevitable that there will be changes in your research design as the project evolves—some material may be unavailable, you may discover that an unanticipated factor requires you to make a change to some element in your research design or to your theoretical framework, or an unexpected observation may send you back to the literature. The proposal is a stepping-stone on the path to completion.

Discuss with your supervisor the relationship between the proposal and the final thesis and a timeline for completing the thesis by the appropriate deadline.

### ***Format and Length of a Thesis Proposal***

The thesis proposal should consist of the following:

- An essay in which you:
  - clearly identify your research question(s)
  - provide an explanation of the need for your study
  - explain your planned methodology
  - explain the significance of your project (how it makes a new contribution to knowledge)

- A sample Table of Contents and a paragraph or so describing the contents of each chapter
- A preliminary bibliography

Your proposal should be as succinct as possible while satisfying the requirements above. For most types of research, a PhD dissertation proposal need be no longer than about 20 double-spaced pages and a Master's thesis proposal need be no longer than about 15 double-spaced pages.

There is no single set pattern for writing a Master's or doctoral thesis proposal. The structure, style, content, and length will appropriately vary depending on the research question(s) and methodology. Discuss with your supervisor the question of appropriate format for your proposal.

*For Research Using Human Subjects or Participants*

- Include some or all of the following, as appropriate:
  - Protocols such as survey instruments, interview schedules, formats, or instructions for subjects of experiments.
  - Release forms for interviews
  - Instructions or explanations for recruiting or informing subjects or participants
  - Statements about how you intend to handle, archive, or report the data in such a way as to safeguard the confidentiality of participants.
- Consult with the Office of Research Ethics for further information (<http://www.uwo.ca/research/services/ethics/index.html>).

**Tips for Writing a Thesis Proposal**

- Consult with your Supervisor.
- Learn the required guidelines for the style and format of the thesis and follow these guidelines in your proposal. Use a style manual appropriate for the research community you are addressing (e.g., Chicago Manual of Style, American Psychological Association, etc.).
- Read other people's proposals, especially those that use approaches or methods similar to your own.

## **Appendix 2b: Thesis Proposal Guidelines (MMus in Composition)**

### **Purpose of the MMus in Composition Thesis Proposal**

The purpose of the thesis proposal for the MMus in Composition is to persuade your readers (generally, your supervisor and second reader) that:

- You have planned a viable original composition of appropriate length, instrumentation, and scope.
- You have the background and experience to complete the thesis composition.

### **Format and Length of the MMus in Composition Thesis Proposal**

The thesis proposal for the MMus in Composition should consist of an essay in which you include:

- A discussion of the background to and inspiration behind the composition
- A list of the instrumental forces required
- An organizational plan for the composition, including its duration
- An explanation of the theoretical approach to elements such as pitch, rhythm, and form
- Musical examples that elaborate on aspects of the pitch or rhythmic organization, possibly excerpts from the work in progress
- References to musical works by other composers who have influenced or shaped your plans for the thesis composition
- Plans for preparing the recording of the composition
- A bibliography, if appropriate

Discuss with your supervisor the relationship between the proposal and the final thesis and a timeline for completing the thesis by the appropriate deadline. For the MMus in Composition thesis, you will need to keep in mind the time required for score preparation and rehearsal.

Your proposal should be as succinct as possible while satisfying the requirements above. In most cases, the proposal need be no longer than about 10-12 double-spaced pages.

There is no set pattern for a MMus in Composition Thesis Proposal. The structure, style, content, and length will appropriately vary depending on the background to the composition and its complexity. Discuss with your supervisor the question of appropriate format for your proposal.

## **Appendix 2c: Thesis Proposal Guidelines (PhD in Composition)**

### **Purpose of the Thesis Proposal for the PhD in Music (Composition)**

The purpose of a thesis proposal is to demonstrate: 1) that you have identified a significant compositional project; and 2) that you have sufficient background to equip you to complete the project. Your proposal should persuade your readers (generally, your supervisor and second reader) of two things:

- The composition that you propose to complete is substantial and significant, and that it will make an original artistic contribution to the field.
- You have described your methodology and theoretical framework in sufficient detail that your committee can tell what you plan to do and can judge whether the resulting composition and written discussion are expected to meet the standards of a doctoral degree.

Remember that the purpose of the proposal is to persuade your committee that you are ready to embark on the thesis. You are not expected to know exactly what you will produce or discover. It is almost inevitable that there will be changes in your research design as the project evolves. The proposal is a stepping-stone on the path to completion.

Discuss with your supervisor the relationship between the proposal and the final thesis and a timeline for completing the thesis by the appropriate deadline.

### **Format and Length of a Thesis Proposal**

The thesis proposal for the PhD in Music (Composition) should consist of an essay in which you include:

- A discussion of the background to and inspiration behind the composition
- A list of the instrumental forces required
- An organizational plan for the composition, including its duration
- An explanation of the theoretical approach to elements such as pitch, rhythm, and form
- Musical examples that elaborate on aspects of the pitch or rhythmic organization, possibly excerpts from the work in progress
- References to musical works by other composers who have influenced or shaped your plans for the thesis composition
- A discussion of the content of the Discussion Document
- A bibliography

Discuss with your supervisor the relationship between the proposal and the final thesis and a timeline for completing the thesis by the appropriate deadline.

Your proposal should be as succinct as possible while satisfying the requirements above. In most cases, the proposal need be no longer than about 20-25 double-spaced pages.

There is no set pattern for a PhD in Music (Composition) Thesis Proposal. The structure, style, content, and length will appropriately vary depending on the background to the composition and its complexity. Discuss with your supervisor the question of appropriate format for your proposal.

## Appendix 2d: Thesis Proposal Guidelines (DMA Monograph)

### Purpose of a Thesis Proposal

(The term *thesis* is a generic term that represents a document such as a Master's thesis, PhD dissertation, or DMA monograph that marks the final requirement for a graduate degree.)

The purpose of a thesis proposal is to demonstrate: 1) that you have identified a significant research problem; and 2) that you have sufficient background to equip you to investigate the problem. Your proposal should persuade your readers (generally, your supervisor and second reader) of two things:

- The research question(s) that you propose to investigate are significant, and answering them will make an original contribution to knowledge in the field. You demonstrate this by locating your proposed topic within the context of the literature of the field, showing that on the one hand the topic is important, but on the other hand that no one has answered precisely the questions that you propose to ask.
- You have described your methodology and theoretical framework in sufficient detail that your committee can tell what you plan to do and can judge whether the evidence you expect to find or generate or collect is appropriate to the questions that you plan to investigate.

Remember that the purpose of the proposal is to persuade your committee that you are ready to embark on the thesis. You are not expected to know exactly what you will discover. It is almost inevitable that there will be changes in your research design as the project evolves—some material may be unavailable, you may discover that an unanticipated factor requires you to make a change to some element in your research design or to your theoretical framework, or an unexpected observation may send you back to the literature. The proposal is a stepping-stone on the path to completion.

Discuss with your supervisor the relationship between the proposal and the final thesis and a timeline for completing the thesis by the appropriate deadline.

### Format and Length of a Thesis (DMA Monograph) Proposal

The topic of a DMA monograph should be one relating to some aspect of performance on your instrument, perhaps one relating to its repertoire or pedagogy. You are expected to provide an outline of your research plans for the monograph in your Comprehensive Examination. The DMA Monograph Proposal is a formal statement that requires the support of a Supervisor and Second Reader, and must be defended at the Defense of the DMA Monograph Proposal before its final approval by the Graduate Committee.

The monograph proposal should consist of an essay of approximately 15-20 pages in which you:

- Clearly identify your research question.
- Provide an explanation of the need for your study. This section should include a review of relevant literature.
- Explain your planned methodology. That is, explain how you will gather the information and knowledge you will need.
- Explain the significance of your project. How does it make a new contribution to knowledge?
- Include a sample Table of Contents and a paragraph or so describing the contents of each chapter.
- Include a preliminary bibliography.

### **Tips for Writing a Thesis Proposal**

- Consult with your Supervisor.
- Learn the required guidelines for the style and format of the thesis and follow these guidelines in your proposal. Use a style manual appropriate for the research community you are addressing (e.g., Chicago Manual of Style, American Psychological Association, etc.).
- Read other people's proposals, if possible, especially those that use approaches or methods similar to your own.



## Appendix 3: Thesis Expectations Guidelines: A Guide to Doctoral Thesis Expectations

The following table is an attempt to articulate expectations for PhD and DMA theses across eight criteria that appear in the left column: research question(s) or argument; engagement with literature; theoretical framework(s); methods and approaches; organization; analysis, discussion, and interpretation; findings and conclusions; and scholarly voice.

For each criterion, attributes for meeting, exceeding, and not meeting expectations are given. Within each of the eight criteria, bullet points show in closely related language ways in which expectations can be met or exceeded (or are not met).

The difference between meeting and exceeding expectations is nuanced. Exceeding expectations will be more rigorous for any of the eight criteria than meeting expectations. Meeting expectations is indeed a sign of excellence. A thesis that consistently meets expectations is an excellent thesis; a thesis that consistently exceeds expectations is an outstanding thesis.

Below each criterion in the left column is an indication of which Graduate Degree Level Expectations (GDLES) of the Ontario Universities Quality Assurance Framework are addressed in particular within the attributes associated with that criterion.

The six GDLEs are:

1. Breadth and depth of knowledge
2. Research and scholarship
3. Level of application of knowledge
4. Professional capacity / autonomy
5. Level of communication skills
6. Awareness of limits of knowledge

	<b>Exceeds expectations</b>	<b>Meets expectations</b>	<b>Does not meet expectations</b>
<b>Research question(s) or argument</b>  <b>GDLEs 1, 2</b>	<ul style="list-style-type: none"> <li>• Original and significant in its potential contribution</li> <li>• Calls forth new knowledge in the thesis</li> <li>• Research question(s) or argument is fully developed in the thesis</li> <li>• Outstanding potential to address critical issues in the field</li> </ul>	<ul style="list-style-type: none"> <li>• Clear in its potential contribution</li> <li>• Well situated to advance knowledge following the thesis</li> <li>• Research question(s) or argument is well developed in the thesis</li> <li>• Very good potential to address critical issues in the field</li> </ul>	<ul style="list-style-type: none"> <li>• Unoriginal and/or unclear in its potential contribution</li> <li>• Does not advance knowledge</li> <li>• Research question(s) or argument is poorly developed in the thesis</li> <li>• Weak potential to address critical issues in the field</li> </ul>
<b>Engagement with literature</b>  <b>GDLEs 1, 2, 6</b>	<ul style="list-style-type: none"> <li>• Masterful engagement with relevant literature</li> <li>• Clearly demonstrates a gap in the literature relevant to the thesis</li> </ul>	<ul style="list-style-type: none"> <li>• Insightful engagement with relevant literature</li> <li>• Suggests a gap in the literature that is relevant to the thesis</li> </ul>	<ul style="list-style-type: none"> <li>• Poor engagement with or awareness of relevant literature</li> <li>• Does not suggest a gap in the literature that is relevant to the thesis</li> </ul>
<b>Theoretical framework(s)</b>  <b>GDLEs 2, 4</b>	<ul style="list-style-type: none"> <li>• Explains thoroughly the theoretical framework(s) engaged</li> <li>• Develops theoretical framework engagingly in relation to research question(s) and literature review</li> <li>• Uses theoretical framework to generate new questions for future research</li> </ul>	<ul style="list-style-type: none"> <li>• Explains well the theoretical framework(s) engaged</li> <li>• Develops theoretical framework very well in relation to research question(s) and literature review</li> <li>• Uses theoretical framework to reflect on current research questions</li> </ul>	<ul style="list-style-type: none"> <li>• Explains poorly the theoretical framework(s) engaged</li> <li>• Develops theoretical framework poorly in relation to research question(s) and literature review</li> <li>• Does not use theoretical framework to reflect on current research questions</li> </ul>
<b>Methods and approaches</b>  <b>GDLEs 2, 3, 4, 6</b>	<ul style="list-style-type: none"> <li>• Innovative and exciting study design</li> <li>• Insightful explanation of methodological choices and ethical considerations where appropriate</li> <li>• Shows critical awareness of limitations of the methodology and potential biases</li> </ul>	<ul style="list-style-type: none"> <li>• Effective study design</li> <li>• Clear explanation of methodological choices and ethical considerations where appropriate</li> <li>• Shows awareness of limitations of the methodology and potential biases</li> </ul>	<ul style="list-style-type: none"> <li>• Flawed study design</li> <li>• Poor or flawed explanation of methodological choices and ethical considerations where appropriate</li> <li>• Shows lack of awareness of limitations of the methodology and potential biases</li> </ul>
<b>Organization</b>	<ul style="list-style-type: none"> <li>• Thesis is inspiringly organized</li> <li>• Constructs a clear relationship between the problem, background, design, methodology, and findings and synthesizes relevant and significant disciplinary (and possibly interdisciplinary) contexts</li> <li>• Chapters are logically organized and integrated so that each part relates in innovative ways to the whole</li> <li>• Chapters, headings, subheadings, and transitions assist the reader to comprehend the continuity and</li> </ul>	<ul style="list-style-type: none"> <li>• Thesis is logically and systematically organized</li> <li>• Constructs a clear relationship between the problem, background, design, methodology, and findings</li> <li>• Chapters are logically organized</li> <li>• Chapters, headings, subheadings, and transitions are smooth and coherent</li> </ul>	<ul style="list-style-type: none"> <li>• Thesis is poorly and unsystematically organized</li> <li>• Does not demonstrate a clear relationship between the problem, background, design, methodology, and findings</li> <li>• Chapters are incoherently organized</li> <li>• Chapters, headings, subheadings, and transitions are abrupt and incoherent</li> </ul>

<b>GDLE 5</b>	significance of the findings.		
<b>Analysis, discussion, and interpretation</b> <b>GDLEs 1, 2, 3, 4</b>	<ul style="list-style-type: none"> <li>• Analysis, discussion, and interpretation are rigorous, nuanced, and transparent</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis, discussion, and interpretation are thorough and complete</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis, discussion, and interpretation are careless and incomplete</li> </ul>
<b>Findings and conclusions</b> <b>GDLEs 1, 2, 3, 4, 6</b>	<ul style="list-style-type: none"> <li>• Validity and importance of findings are carefully addressed and clearly tied to research question(s) and theoretical framework</li> <li>• Focused discussion of conclusions, situating them in existing scholarship</li> <li>• Conclusions advance the field of knowledge and raise questions for the future</li> </ul>	<ul style="list-style-type: none"> <li>• Validity and importance of findings are carefully addressed</li> <li>• Well-presented discussion of conclusions</li> <li>• Conclusions return to larger research context</li> </ul>	<ul style="list-style-type: none"> <li>• Validity and importance of findings are carelessly addressed (or not at all)</li> <li>• Poor discussion of conclusions</li> <li>• Conclusions are disconnected with larger research context</li> </ul>
<b>Writing and scholarly voice</b> <b>GDLEs 4, 5</b>	<ul style="list-style-type: none"> <li>• Writing is fluid, clear, and elegant</li> <li>• Lexicon of the field is insightfully explained and defined</li> <li>• Candidate's voice is authoritative</li> </ul>	<ul style="list-style-type: none"> <li>• Writing is clear and precise</li> <li>• Lexicon of the field is clearly explained and defined</li> <li>• Candidate's voice is proficient</li> </ul>	<ul style="list-style-type: none"> <li>• Writing is unclear and imprecise</li> <li>• Lexicon of the field is poorly explained and defined</li> <li>• Candidate's voice is substandard</li> </ul>