

GRADUATE STUDIES IN MUSIC

HANDBOOK

2019-2020



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, or a member of our faculty, 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: <https://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 graduate students and faculty members at Western: <https://grad.uwo.ca/>.

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

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General Information

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.

As of January 2013, all incoming graduate students must take the School of Graduate and Postdoctoral Studies (SGPS) Academic Integrity Module. Without successfully completing the module, students will not progress into their second term.

More information about academic integrity is available at the Office of the Ombudsperson website, including a link to the questions in the Academic Integrity Module:

https://www.uwo.ca/ombuds/academic/graduate/academic_integrity.html.

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.

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 numerous on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. Links to many resources regarding health- and wellness-related services at Western available to students may be found at <http://www.health.uwo.ca/>. These resources include Student Health Services, the Wellness Education Centre, and Psychological Services.

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.

More detail about the Code of Student Conduct may be found at:

http://studentexperience.uwo.ca/student_experience/studentconduct.html.

Academic Matters

Full-time Registration

All graduate students 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 and resources related to your attendance at Western as a graduate student. (SGPS Regulation 4.03a)

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.

Maximum Time to Completion

The maximum registration period for completing a Master's degree is three calendar years from initial registration, and in the case of a Doctoral degree, six calendar years from initial registration. (SGPS Regulation 4.03b)

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 the Graduate Program Assistant, after contacting each instructor.

Grading Scale

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

A	80 – 100%
B	70 – 79%
C	60 – 69%
F	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. (SGPS Regulation 3)

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 the course is 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, the department offering the course, and from your program advisor, please bring it to the Graduate Program Assistant for processing.

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. (SGPS Regulation 7.01)

Here is a link to the Application Form:

https://grad.uwo.ca/doc/academic_services/visiting_exchange/Ovgs%20Form%202016.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. (SGPS Regulation 7.01) Here is a link to the Request Form: https://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.

Resources

Academic and Professional Development

Centre for Teaching and Learning

The Centre for Teaching and Learning is recognized nationally and internationally for its research-based practice, comprehensive teaching assistant and international graduate student programs, and its support of the university's teaching and learning mission by providing orientation, training, and more. Please explore the resources of the CTL that will assist you in your academic and professional development at: <https://teaching.uwo.ca/>.

Own Your Future

Own Your Future is Western's doctoral professional development program offered by the School of Graduate and Postdoctoral Studies in collaboration with several units across campus. It is a four-year curriculum-based program that facilitates doctoral student self-directed professional development learning, and supports doctoral student engagement in maximizing the value and applicability of their doctoral degree for career preparation and development. To learn more about Western's innovative Own Your Future program, please visit: https://grad.uwo.ca/career_development/own_your_future/index.html.

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, and Western faculty members.

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.

Other

Other events and workshops intended for the academic and professional development of our graduate students include the Society of Graduate Students in Music Lunchtime Research Forum, workshops on external scholarship applications, workshops on doctoral program milestones, and more.

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 limited, so be sure to apply as soon as possible after receiving confirmation of the student's participation in the event. Funds are very limited.

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. 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](#) prior to the event. The application must include pertinent information about the event, a budget of anticipated

expenses (including quotes), 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 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 at the time of application, but applicants must make clear how the proposed project will facilitate the completion of the PhD dissertation or DMA monograph. Normally, students may receive funding from this resource once during their program.

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 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: <https://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. SOGSIM supports its membership with a variety of initiatives, through representation on Faculty-specific and campus-wide committees, and by encouraging a supportive social and academic community. Please visit: <http://sogsim.com/>.

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.

Program Information

Master's Programs in Music

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

Graduate Studies in Music Master's Degree Programs				
Master of Music (MMus)			Master of Arts (MA)	
Music Education	Literature and Performance	Composition	Music Theory	Musicology

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. Kevin Mooney)
- MA in Musicology – Chair of Music Research and Composition (Dr. Kevin Mooney)
- MMus in Composition – Chair of Music Research and Composition (Dr. Kevin Mooney)
- 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 2 for Guidelines for the Viva Voce Examination in Music Theory and 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 5 half courses by the end of the second term of registration. See Appendix 3 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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.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)

- studying independently and writing a translation examination approved by the Program Advisor

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 2 for Guidelines for the Viva Voce Examination in Music Theory and 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 3 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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.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. 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. The thesis proposal should be submitted to the Graduate Program Assistant for approval by the Graduate Committee

in the fourth term of registration. See Appendix 4a for Thesis Proposal Guidelines for the MMus in Composition.

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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.html>

Note about recordings: A recording of the thesis composition is *not* required. However, many students arrange to have a recorded reading of their composition, and the reading or performance often takes place after the deadline for thesis submission set by the School of Graduate and Postdoctoral Studies. Be sure to understand that you must submit your thesis by the SGPS deadline, regardless of whether or not you have a recording of your composition. You may provide a MIDI recording at the time of submission, and if a live recording is made after the submission, they may make that available to the thesis examiners when it is available. (Any recording must be submitted to the Graduate Program Assistant, not to SGPS.) Again, students must be aware that a recording is not a degree requirement.

- 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.)

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 3 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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.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 3 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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.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.

Doctoral Programs in Music (PhD and DMA)

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):

Graduate Studies in Music Doctoral Degree Programs						
PhD				DMA		
Musicology	Music Education	Music Theory	Composition	Voice	Piano (Solo/Collaborative)	Orchestral Instruments

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. 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. 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 program milestones, 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 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 studio 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 program milestones, 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, normally due on April 1. 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 serving as advisors to the student. Students receive feedback on their progress and are informed whether their progress is satisfactory or unsatisfactory.

PhD in Music Program Requirements

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

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/>.

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

Program requirements for the PhD in Music in these three fields are similar, and are described below. Specific requirements for individual fields are noted.

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				
		Dissertation Proposal Development (new milestone)									

Notes:

- Course requirements must be completed in years 1 and 2, by the end of Term 5. Conceptualizing and developing a dissertation proposal begins in Term 3. A draft dissertation proposal should be completed in Term 7 with the approval of the dissertation supervisor and second reader. The Dissertation Proposal Defense should take place as early as possible in Year 3.
- The chart above does not show the completion of language requirements, where applicable.

◆ Course work

Six half courses (or equivalent) are required. The six half courses are completed in the first two years, and must be completed prior to the Comprehensive Examination.

◆ Dissertation Proposal Development (new milestone 2019)

This milestone, completed over approximately sixteen months, is designed to help PhD students in the fields of musicology, music theory, and composition conceptualize and develop their dissertation proposal from Term 3 through Term 7 (at the latest) while they are also completing course requirements and the Comprehensive Examination. The conceptualization and development of a dissertation proposal takes time, and must be pursued while simultaneously completing other program requirements, including course requirements and the Comprehensive Examination.

Students begin work on this milestone in Term 3 (Summer of Year 1). During the development of the dissertation proposal a dissertation supervisor and second reader are formally identified. The completion of the milestone is marked by the approval of a strong draft of a proposal by the dissertation supervisor and second reader. (See below for details about the Dissertation Proposal Defense, which should follow shortly after the Dissertation Proposal development milestone.)

See Appendix 1 for a recommended timeline for completion of the Dissertation Proposal Development milestone.

◆ Language Requirement

Proficiency in two languages other than English (in most cases French and German) is normally required for the PhD in musicology and music theory. The student's PhD Advisory Committee is responsible for approving the fulfillment or waiver 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
- ⇒ studying independently and writing a translation examination approved by the PhD Advisory Committee Chair

◆ Comprehensive Examination

Purpose and format

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. 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 (TC 216).

The three categories are understood in terms of the student's field of study.

<p><u>Musicology</u></p> <ul style="list-style-type: none">○ 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
<p><u>Music Theory</u></p> <ul style="list-style-type: none">○ 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
<p><u>Composition</u></p> <ul style="list-style-type: none">○ 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

Procedures and assessment

Students normally write the Comprehensive Examination in the sixth term of registration (Summer of Year 2). Students expected to write the Comprehensive Examination will be invited in advance to indicate when they wish to begin the examination, normally between May 1 and August 1.

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 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
- ⇒ Supplementary work is required by the student within a given time period (e.g., revisions to or rewriting one or more 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

The Dissertation Proposal Defense is a meeting of the 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 should receive a copy of a proposal draft in advance. The meeting is usually about an hour in length. The proposal draft that is approved at the completion of the Dissertation Proposal Development milestone may be polished for the proposal defense. At the proposal defense, all in attendance may pose questions or comments to the student.

After 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 of the final approval of the proposal, and a note is entered into the student's academic record that this milestone has been satisfied.

See Appendix 3 for Thesis Proposal Guidelines in the fields of Musicology and Music Theory, and Appendix 4b for Thesis Proposal Guidelines in the field of Composition.

Portfolio/Recital Requirement for the PhD in Composition:

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.

At the time of the Dissertation Proposal Defense, 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. (Recordings of a selection of original compositions should be noted.) 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 (in a format that is approved by the dissertation supervisor)
- Recordings of compositions amounting to at least 45 minutes in duration, performed in one or more events (in a format that is approved by the dissertation supervisor).

◆ 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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.html>.

The length of a PhD dissertation in musicology or music theory is usually about 200 – 250 pages.

The format of a dissertation in 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 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 (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
9640a	Elective*	Preparation for Qualifying Exams	9641a	Elective*	Qualifying Examination	Dissertation Proposal Defense					
9651a/ 9652a	Elective*		9651a/ 9652a								
Seminar in Music Education	Seminar in Music Education		Seminar in Music Education	Seminar in Music Education							

Notes:

- Students are encouraged to take at least one of their electives outside of the Faculty of Music.
- 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

Seven half courses (or equivalent) are required, including Theories of Music Education 9640a/b/y; Philosophical and Historical Inquiry 9641a/b/y; Qualitative Research 9651a/b/y; Quantitative Research 9652a/b/y, and three elective courses.

The seven half courses are normally completed in 5 terms, and must be completed prior to the Qualifying Examination.

◆ Doctoral Seminar in Music Education

The Doctoral Seminar in Music Education is a regularly scheduled event for all Music Education faculty and doctoral students to meet, address current research issues, engage in work-in-progress development, structure presentations by outside guests and visiting scholars, and a forum for key milestones such as dissertation proposal defenses (oral presentations). Students must attend the Doctoral Seminar regularly for at least 5 terms.

◆ Qualifying Examination

The Qualifying Examination for the PhD in Music (Music Education) is normally completed in Term 6 (Summer of Year 2). 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

Normally in Term 7 (Fall of Year 3), 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 3.

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 of the final approval of the proposal, and a note is entered into the student's academic record that this milestone has been satisfied.

◆ **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 Guide provided on the SGPS website:

<https://grad.uwo.ca/academics/thesis/index.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 artistic and 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 (Voice, piano, orchestral instruments)

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		(1 non-performance course, suggested)	2 terms lessons		Comps	2 terms lessons					
2 or 3 of 5 half courses (or equivalent) in support of performance			Completion of remaining 2 or 3 half courses (or equivalent) in support of performance			Monograph Proposal Defense					
2 non-performance courses recommended			Completion of any remaining non-performance courses								Monograph research and writing Monograph submission by term 12
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>.

◆ 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

In addition to studio lessons, five half courses (or equivalent) in support of performance are required. The courses suggested below are recommended.

⇒ 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)
- Orchestral Literature (half course) –
- Chamber Music (half course) – Music 9867Y
- Collaborative Musicianship (half course) – Music 9506Y
- One additional half course

◆ 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, music education, or outside music are required. 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 (only one), and lecture recitals, as well as concerto performances. Students should discuss with their studio instructor and their DMA Advisory Committee their plans for Performance Events well in advance.

It is advisable to consider making the final Performance Event a lecture-recital that is connected with the student's monograph.

Performance Event Proposal

Students must submit a proposal for each Performance Event to their DMA Advisory Committee for approval at least six weeks in advance. The DMA Performance Event Approval form can be found on this page: <http://music.uwo.ca/graduate/forms.html>.

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.

Performance Event Evaluation

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. For a lecture-recital, the third juror may be member of the Department of Music Research and Composition or the Department of Music Education with the approval of the Chair of the Advisory Committee. A note is added to the student's record when each program milestone has been completed.

Student responsibilities regarding DMA Performance Events

- 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.

◆ DMA Comprehensive Examination

Purpose and Format

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

Procedures and assessment

Students normally write the Comprehensive Examination in the sixth term of registration (summer 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 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 to or rewriting one or more 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.

◆ Monograph Proposal Defense

After completion of the DMA Comprehensive Examination, students should aim to prepare a monograph proposal within six months. Students must identify a monograph supervisor or two co-supervisors with appropriate supervisory status. Please consult with the Associate Dean (Graduate Studies) for further information.

The student works initially with the proposed monograph supervisor(s) to develop a draft of the proposal, and then shares a draft with the second reader who is recommended by the supervisor(s) in order to develop a draft monograph proposal that is satisfactory. 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 5 for DMA Monograph Proposal Guidelines.

The Monograph Proposal Defense is a meeting of the members of the student's DMA Advisory Committee, plus the Supervisor and Second Reader if either or both are not already members of the DMA Advisory Committee. All in attendance should receive a copy of a proposal draft in advance. The meeting is usually about an hour in length. 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 of the final approval of the proposal, and a note is entered into the student's academic record that the milestone has been satisfied.

◆ 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 Guide provided on the SGPS website: <https://grad.uwo.ca/academics/thesis/index.html>.

The length of a DMA monograph is normally approximately 80 - 120 pages. In addition to the elements of a doctoral thesis required by SGPS, DMA monographs should include a Preface that briefly explains how the candidate came to the topic of the monograph. DMA monographs should also include an Appendix with 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.

Appendices

Appendix 1: PhD in Music (Musicology, Music Theory, and Composition) — recommended timeline for the Dissertation Proposal Development milestone

<p>Term 3 (Summer of Year 1)</p>	<p>At the end of Term 2 or beginning of Term 3, the student meets with the PhD Advisory Committee disciplinary members (with the third committee member welcome to attend) to brainstorm about directions for dissertation research, literature for review, writing strategies, potential dissertation supervisors, etc. The Advisory Committee members will request some type of “deliverable” at the end of Term 3, such as:</p> <ul style="list-style-type: none"> • An annotated bibliography with potential research questions • A preliminary outline for a dissertation for discussion only at this time
<p>Term 4 (Fall of Year 2)</p>	<p>The student meets with the disciplinary members of the PhD Advisory Committee (with the third member welcome to attend) to discuss the work prepared by the student in Term 3, and to give direction for continued research. Such direction may include refinement of potential research questions already identified or expansion of an annotated bibliography or other activities that indicate the shaping of a dissertation topic.</p> <p>A potential dissertation supervisor and second reader should be identified during this term.</p>
<p>Terms 5-6 (Winter-Summer of Year 2)</p>	<p>The student communicates with the disciplinary members of the PhD Advisory Committee and potential dissertation supervisor if that person is not on the PhD Advisory Committee about progress in the milestone with a plan for completing the dissertation proposal in Term 7 or 8.</p> <p>By the end of Term 6, the dissertation supervisor should be formally identified.</p> <p>Note that the Comprehensive Examination is normally completed in Term 6.</p>
<p>Terms 7-8 (Fall-Winter of Year 3)</p>	<p>The student works with dissertation supervisor to complete a draft proposal for review by the second reader.</p> <p>The student should aim to complete the draft proposal by Term 7, first term of Year 3.</p> <p>Approval of the proposal by the supervisor and second reader of the draft proposal marks completion of the milestone. (Proposal defense will follow.)</p>

Appendix 2: Guidelines for the Viva Voce Examination in Musicology or Music Theory

Objective

The Viva Voce examination for the course-based MA in Musicology or 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 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 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 .

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 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.

Appendix 3: 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 committee 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.

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 many 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 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 and Integrity for further information (<https://www.uwo.ca/research/ethics/index.html>).

Tips for Writing a Thesis Proposal

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

Appendix 4a: 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.

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 4b: 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 research question and methodology in sufficient detail that your committee can tell what you plan to do and can judge whether the resulting composition and written discussion document will 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

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.

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

Appendix 5: 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. Ideally, you should draw from Essay 2 of your Comprehensive Examination, clarifying the research question and presenting a clearly viable scope and organization for your monograph.

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 previous students' proposals, if possible, especially those that use approaches or methods similar to your own.