

Graduate Studies at the Department of Music, University of Alberta A Policy Handbook

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0. Introduction

The Department of Music's graduate programs offer a direct preparation for advanced professional activity in music performance and music scholarship.

Students admitted to the graduate programs in Music will have demonstrated a strong academic record and/or performance ability, and a commitment to the tasks and problems of research and creative activity.

0.1 Purpose of this Document

0.1.1 This document serves as official guideline for graduate studies at the Department of Music, University of Alberta. *This handbook does not supersede the [Graduate Program Manual](#) and [University of Alberta Calendar](#).*

0.1.2 It complements general information on graduate studies available from the Faculty of Graduate Studies (FGSR) and the Calendar

0.1.3 It is periodically revised by the Graduate Committee [*last version in date of: February 3, 2014.*]

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1. Administrative Structure – Roles and Responsibilities

1.0 Graduate Student

1.0.1 Students at this stage of their studies are in a large part responsible for their own programs.

1.0.1.1 Graduate students are expected to be thoroughly familiar with the University Calendar, the FGSR's Manual sections relevant to their studies (including the [Code of Student Behaviour](#)), and all regulations and deadlines pertaining to their programs.

1.0.1.2 Students must ensure that registration is accurate and does not lapse, submit all required forms for due process or signature, and acquit all fees required by the deadline dates set out in the Calendar.

1.0.1.2.1 Penalties will normally apply to those students who do not meet the said requirements or who miss deadlines (for example, registration status, scholarship opportunities, and graduation).

1.0.1.3 Considering the relative complexity of the steps involved in completing graduate studies, students should ensure that they understand well the expectations of the department and of the Supervisor (see 1.5) and the Supervisory Committee (see 1.6). Students should never hesitate to ask questions or provide updates on academic progress.

1.0.1.4 An annual report form will be prepared by the student to inform the Supervisory Committee of current progress, and kept on file with the Graduate Administrator.

1.1 The Department of Music's Graduate Committee

1.1.1 is appointed by the Chair of the Music Department

1.1.2 is chaired by the Graduate Coordinator;

1.1.3 is responsible for developing and reviewing graduate courses, programs and policies;

1.1.4 reviews, on behalf of the department, all nominations to the General Awards, Queen Elizabeth II Graduate Scholarships, Flore Shaw and SSHRC competitions.

1.2 The Department of Music's Graduate Coordinator (Associate Chair)

1.2.1 is appointed by the Chair of the Music Department

1.2.2 is mandated to oversee all graduate programs

1.2.3 ensures that departmental and faculty rules are administered in a fair and equitable manner.

1.2.3 The Graduate Coordinator not only oversees graduate admissions recommendations

1.2.3.1 but also supervises the process of assigning assistantships and of making nominations for scholarships for both entering and continuing students

1.2.4 provides assessment letters on behalf of the department for SSHRC and General Award nominations,

1.2.5 oversees how the graduate budget is spent and allocated,

1.2.6 ensures that all students are assigned graduate supervisors,

1.2.6.1 approves the appointment of supervisory and examining committees, and

1.2.6.2 ensures that Supervisors are aware of and meet their supervisory obligations and that students receive adequate supervision.

1.2.7 The Graduate Coordinator will ensure compliance of section [8.1.7](#) "Preparation of Departmental Guidelines" of the FGSR's Graduate Program Manual: *"Departments are responsible for preparing a set of guidelines for supervisors and students. Guidelines should deal with the selection and functioning of supervisors and should outline the joint responsibilities of faculty members and graduate students. Avenues of appeal open to students who feel they are receiving unsatisfactory supervision should also be specified."*

1.2.8 The Graduate Coordinator is a member of the Council of the Faculty of Graduate Studies and Research, and ensures the efficient flow of information between the Music Department and the Faculty of Graduate Studies and Research.

1.3 The Department of Music's Graduate Administrator

1.3.1 is responsible for the administration of graduate programs, including:

1.3.1.1 processing all admissions applications and liaising with prospective students,

1.3.1.2 managing all aspects of the graduate budget in consultation with the Department's Administrative Professional Officer (APO) and

- 1.3.1.3 advising the Graduate Coordinator, the Department Chair and the Graduate Committee on all financial matters pertaining to graduate spending,
 - 1.3.1.4 monitoring allocations of scholarships, assistantships and awards,
 - 1.3.1.5 collaborating with the Graduate Coordinator and the performance/academic areas in formulating funding packages,
 - 1.3.1.6 providing support for award committees related to graduate funding,
 - 1.3.1.7 advising the department on all graduate policy,
 - 1.3.1.8 advising students on specialized matters related to programs, funding, and degree requirements,
 - 1.3.1.9 serving on Faculty-level Graduate Committees on behalf of the department,
 - 1.3.1.10 managing and tracking department-level policy,
 - 1.3.1.11 advising faculty on all matters relating to graduate programs,
 - 1.3.1.12 assisting in graduate recruitment,
 - 1.3.1.13. maintaining accurate records for all graduate students in the department.
- 1.3.2 The Graduate Administrator is a non-voting member of the Graduate Committee
- 1.3.3 The Graduate Administrator is, after the student's Supervisor, a point of contact for questions regarding any aspect of a student's program, courses, assistantships, or supervision.

1.4 The Department of Music's Areas Coordinators

- 1.4.1 monitor the ethics page each year to ensure links and contents are accurate and up-to-date
- 1.4.2 coordinate meetings of area faculty members to determine whether applicants to the area will be recommended for admission, be placed on a waiting list, or be rejected
- 1.4.3 provide a ranked list of all accepted applicants to the Graduate Administrator.
- 1.4.4 provide graduate auditions dates (to take place before the 3rd week of January).
- 1.4.5 provide feedback on the yearly TA assignments as requested by the Graduate Administrator.

1.5 The Graduate Music Students Association

- 1.5.1 is normally represented at the meetings of the Graduate Committee (one representative).
- 1.5.2 GMSA representative is eligible to participate in all areas of the Graduate Committee's deliberations -except those regarding admissions, assistantships, scholarships, or involving a student's or applicant's personal or academic information.

1.6 Graduate Program Supervisor

- 1.6.0 Upon entering the program, a provisional supervisor is assigned.
- 1.6.0.1 The supervisory relationship should be formalized upon the completion of the first year of the program;
- 1.6.1 The Supervisor assists in planning the student's program, ensuring that the student is aware of all program requirements.
- 1.6.2 The Supervisor stays informed about the student's academic activities and progress,
 - 1.6.2.1 The Supervisor ensures that the language requirement is satisfied as early as possible in the program normally before thesis or essay work has begun,
 - 1.6.2.2 The Supervisor ensures that the ethics and academic integrity training is satisfied prior to scheduling the final examination.
- 1.6.3 The Supervisor shall be familiar with the Calendar [section 200](#) and section [203.10](#) (specific to the Faculty of Graduate Studies and Research) and with the "Areas of Responsibilities Related to Graduate Programs" in [section 1](#) of the FGSR Graduate Program Manual.
- 1.6.4 The Supervisor will consult and utilize the Checklist for First Meeting with a Graduate Student (APPENDIX II) in the first meeting with a Graduate Student.

1.7 Further Supervisory Responsibilities for MA-Thesis, M Mus and Doctoral Students

- 1.7.1.1 Supervisors inform the Graduate Coordinator on the constitution of the student's Supervisory Committee
- 1.7.1.2 Supervisors submit doctoral program proposal, including required courses, to the Graduate Administrator at the beginning of the student's first term,
- 1.7.1.3 Supervisors oversee the preparation of the student's thesis or essay,

- 1.7.1.3.1 arrange for regular consultations with the student,
- 1.7.1.3.2 direct the student to the FGSR's resources (such as "Thesis Requirements and Preparation"), and to any style guides which might be appropriate,
- 1.7.1.3.3 ensure that the Candidate adheres to the approved dissertation, thesis, or essay proposal, and that the work is both of the highest possible quality and that research is conducted safely and in accordance with the University's policy on ethics in research. [Any significant changes from the original proposal must be approved by the Supervisor and Second Reader (for Master's theses and essays) or the Supervisory committee (for doctoral students).]
- 1.7.1.4 ensure that prior arrangements are made for adequate supervision of a graduate student when the Supervisor is on leave for a period exceeding two months. [A written statement describing these arrangements must be submitted to the Department Chair and the graduate student. (See [section 1.2](#) of the FGSR Graduate Program Manual, "The Supervisor").] See APPENDIX III for further details.
- 1.7.1.5 notify the Graduate Administrator as the thesis or essay nears completion so that an Examining Committee may be recommended to the Faculty of Graduate Studies and Research. See APPENDIX I for details on Examining Committees.
- 1.7.2.1 select in consultation with the student a faculty member willing to serve as Arm's-Length Examiner, as well as a departmental faculty member to serve as a non-voting Chair.
 - 1.7.2.1.1 ascertain the availability of the proposed examining committee members,
 - 1.7.2.1.2 make first contact with a potential External Examiner (in the case of doctoral committees, to later be arranged as a formal invitation from the Faculty Arts. See guideline [here](#).)
 - 1.7.2.1.3 make arrangement for a non-voting Chair, on a given date at a given time and place (see APPENDIX 1 for further details).
 - 1.7.2.2 notify the Graduate Administrator, who will prepare the "Notice and Approval of Examining Committee & Examination Date" form (to be signed by the Supervisor and Graduate Coordinator or Department Chair) and submit to the Faculty of Graduate Studies and Research. [Requests for examinations must be processed by FGSR at least three weeks before the date of the examination].
- 1.7.2.3 ensure that all examining committees conform to requirements of FGSR (See APPENDIX 1)
 - 1.7.2.3.1 ensure that the candidate is aware of the requirement to distribute copies of the thesis or essay to each committee member at least three weeks prior to the examination [External examiners on doctoral examining committees must receive the dissertation/essay/portfolio four weeks prior to the examination].
- 1.7.3 The Supervisor normally meets with the student at the beginning of the first year to ensure that detailed program planning has occurred
 - 1.7.3.1 At the beginning of the second (or any subsequent) year to review the student's overall progress.
- 1.7.4 At least five weeks before the final juried recital or examination, the Supervisor must ensure that the Examining Committee has been established (see 1.6.1.5).
 - 1.7.4.1 the Graduate Administrator will have been advised of the details in writing. (Note that the Department must request the required FGSR examination approval at least 30 days in advance of the recital or examination).
- 1.7.5 The Supervisor must ensure that each member of the Examination Committee receives an individual copy of all thesis materials at least three weeks in advance of the recital or examination date (DVDs, audio recordings, scores, and or any other related materials).
- 1.7.6 The Supervisor must ensure that the University and Departmental Ethics Requirements are complete before scheduling the final juried recital or examination.
- 1.7.7 The Supervisor must ensure that, where applicable, the approved second language requirement has been met before scheduling the final juried recital or examination.
- 1.7.8 The Supervisor must ensure that all 'passed' thesis material has been submitted to the Music Library, where deemed necessary, and that all related documentation has been completed.

1.8 Doctoral Supervisory Committees

- 1.8.1 Each doctoral student is under the guidance of a Supervisory Committee recommended by the Graduate Coordinator to FGSR.
 - 1.8.1.1 In the early part of the Student's first year in the program, the Committee should be formed by the Supervisor in consultation with the student.
 - 1.8.1.2 It will normally consist of three members: the Student's Supervisor as Chair of the Committee and two additional members from the Department of Music.

1.8.1.3 All members must be either active in the general subject area of the student's research, or bring relevant expertise to the assessment of the thesis

1.8.1.4 All members must meet the criteria for Examiners (see [section 8.2.5](#) of the FGSR Graduate Program Manual)

1.8.1.5 Where interdisciplinary studies are being undertaken, a faculty member from the other discipline's collaborating department may be appointed either as a co-Supervisor or as a Committee member.

1.8.2 The Supervisory Committee will discuss with the student and make recommendations on the matter of the Student's program of study and research, and arrange for the necessary examinations.

1.8.2.1 The committee shall meet with the student at least once each year to review the Student's progress and plan for the future. (see Calendar section specific to the Faculty of Graduate Studies and Research, as well as [section 8](#) of the FGSR's Graduate Program Manual).

1.9 Arm's-Length Examiner (see [section 8.2.3](#) of the Graduate Program Manual)

1.9.1 is not (or ever have been) a member of the Supervisory Committee.

1.9.2 has not been associated with thesis research in a significant way.

1.9.3 is not associated with the student outside of usual contact in courses or other non-thesis activities within the University or be related to the student.

1.9.4 is not a close research collaborator with the Supervisor within the last six years.

1.9.5 may have been Arm's-Length for the Candidacy examination.

1.9.6 may be from the same Department.

1.9.7 includes the External Examiner or External Reader on a doctoral final examination (see 1.9)

1.10 External Examiner or External Reader

1.9.1 is external to the University of Alberta

1.9.2 is only required for a doctoral final examination

1.9.3 must be a recognized authority in the specific field of research of the student's thesis and experienced in evaluating doctoral work

1.9.4 must be in a position to review the thesis objectively and to provide a critical analysis of the work and the presentation

1.9.5 must not have had an association with the student, the supervisor, or the department within the last six years

1.9.6 must not have served as an external for the Department of Music within the last two years

1.9.7 must not have contact with the supervisor or the student once they have received approval from the Faculty of Arts to serve on the committee

2. Various Topics Related to Degree Programs

The Department of Music offers programs leading to the degrees of

2.0 Overview of Degree Programs

2.0.1 Master of Music (MMus)

With *specialization* in (appearing on the degree parchment):

2.0.1.1 Choral Conducting

2.0.1.2 Composition

2.0.1.3 Performance (in the areas of concentration of keyboard instruments, piano pedagogy, orchestral instruments, wind band conducting, or voice).

2.0.2 Master of Arts [MA (Department of Music)]

An interdisciplinary program (thesis- or course-based) with *areas of concentration* in (not appearing on parchment):

2.0.2.1 Ethnomusicology

2.0.2.2 Music Theory

2.0.2.3 Musicology

2.0.3 Doctor of Music (DMus)

No *specialization* will appear on the parchment. The three streams of the DMus are:

2.0.3.1 Choral Conducting

2.0.3.2 Composition

2.0.3.3 Performance

2.0.4 Doctor of Philosophy (PhD)

An interdisciplinary program with *area of concentration* in (not appearing on parchment):

2.0.4.1 Ethnomusicology

2.0.4.2 Music Theory

2.0.4.3 Musicology

2.1 Admission Process - Application and Funding

2.1.1 Acceptance is conditional to the evaluation of a candidates' Application and the availability of appropriate staff to administer or supervise the program of studies.

2.1.2 The details of Application and audition requirements (where applicable) are listed for each program below.

2.1.3 The Application (MMus, MA, DMus, and PhD)

2.1.3.1 The application must be strongly supported by the appropriate area for admission to be recommended.

2.1.3.2 All Applications and Supporting Materials must be received by December 1. Audition DVDs must be received by December 15.

2.1.3.3 The complete application should be accompanied by three (3) letters of recommendation, transcripts, samples of written work, recordings, as outlined above (see Department of Music website for details).

2.1.3.4 Late applications are not considered.

2.1.4 The Application Process (MMus, MA, DMus, and PhD)

2.1.4.1 By the second week in December, the Graduate Administrator will invite faculty members to consult Applicants' files for initial assessment and screening (At this stage, the goal is to verify eligibility according to Departmental and FGSR criteria. Applicants can be removed from the pool with consensus from the areas. Potential special case admissions may also be flagged for further discussion 2.1.4.6.).

2.1.4.2 All faculty members in the appropriate area are expected to review the applicant files.

2.1.4.4 In advance of the Areas' ranking meetings, which happen in the third week of January, the final GPA calculation will be provided to the Area Coordinators.

2.1.4.5 Following auditions and the assessment of each Applicant's file, Area Coordinators meet with all applicable faculty to make recommendations for admission, as well as to arrive at a ranked list that will be used to distribute funding offers. There will be one list for the Academic Area and one list for the Performance Area

2.1.4.6 The Graduate Committee will review special cases as they arise.

- 2.1.4.7 Applicants will be notified via letter as to whether or not their application was successful, ideally by late February or early March
- 2.1.4.7 An admitted Applicant will be informed if the expected Supervisor or principal instructor should be absent (on leave) in the incoming year.

2.1.5 Funding

- 2.1.5.1 Funding allocations are discussed by the Chair, the Graduate Coordinator, and the Graduate Advisor, in consultation with the APO.
- 2.1.5.2 Funding packages for incoming students will be arrived at based on these allocations and the funding commitments that are already in place for continuing students
- 2.1.5.3 Funding offers to incoming students will be made in accordance with the Areas' recommendations (2.4.1.5).
- 2.1.5.3.1 Such process is often in flux as new funds become available or students' situations change. The ranked list will always be the guiding factor.
- 2.1.5.3.2 in the case that an Applicant who has received a funding offer is notified that the expected Supervisor is to be absent (2.4.1.7), the Applicant is offered the option to apply for Deferral of Admission, which maintains the Applicant's Admission to the next year's competition, however cancels any funding offer (a funding offer would be re-considered for the following year, within the new pool of applicants).
- 2.1.5.4 Sources of funding exist in the form of university scholarships, departmental scholarships, assistantships, and in rare cases tuition remissions. Detail surrounding this will appear in the student's funding letter.
- 2.1.5.4.1 The terms of these funding offers vary; some might be normally renewable for one year (Master's), or up to three years (Doctoral).
- 2.1.5.5 A limited number of assistantships (e.g. Teaching Assistantships) are offered each year to qualified students
- 2.1.5.5.1 Faculty who anticipate needing a TA for the upcoming academic year must submit a Department of Music TA Request Form by May 15.
- 2.1.5.6 Other (internal and external) funding opportunities are announced from time to time (such as those administered by SSHRC and other national or provincial agencies).
- 2.1.5.6.1 All eligible students will either be invited or expected to apply to these opportunities.

2.2 Supervisory Requirements (MMus, MA, DMus and PhD)

- 2.2.1 Students may be accepted in the Master's programs for which there is only Contract Instruction in the area of concentration (no Full-time Faculty members).
- 2.2.1.1 However, a student will be admitted, only if a Full-time Tenure-track Supervisor has been involved in the admissions process and has agreed prior to admission to be the student's Supervisor and to assume responsibility for all related duties throughout the complete program of study.
- 2.2.1.2 Students will however not be accepted into a DMus program for which there is no Full-time Tenure-track Instructor acting as Supervisor in the area of concentration.
- 2.2.3 Students may request a particular Supervisor, or choose from a list provided by the Graduate Administrator.
- 2.2.3.1 A provisional Supervisor may be assigned for the first year of the program,
- 2.2.3.1.1 After this first year of studies, the student is called upon to confirm that either this provisional Supervisor or another Supervisor of his/her choice has agreed to fill this role for the remainder of the degree program.
- 2.2.3.1.2 All supervisory assignments should be finalized by the end of the first year of study.
- 2.2.4 All Contract Instructors involved with graduate degree programs must be well aware of their roles and responsibilities.
- 2.2.4.1 To learn more about the involvement of contract instructors in supervisory or examination committees, please refer to FGSR's [Section 8.1](#) (Supervisory) and [8.2](#) (Examination).

2.3 Academic Standing - Grade Point Average Requirements during the Degree Program (MMus, MA, DMus, and PhD)

- 2.3.1 The Department of Music requires its graduate students to maintain
- 2.3.1.1 an average GPA of 3.3 or higher in the main area of concentration during each year of study.
- 2.3.1.2 an overall GPA average of 2.7 in all coursework taken.
- 2.3.2 A grade of C in one full course may be accepted once during the course of study, provided it is not in the area of concentration or specialization.

2.3.2.1 The grade of C is a failing grade for graduate students, hence students must repeat that course or take a similar course, as advised by the Supervisory Committee and approved by the Department and the FGSR, until a passing grade of C+ or higher is achieved).

2.3.3 In calculating a student's GPA, both the original failing grade (INF GPA=0) and the grade received (as retake or alternate to the failed course) will be used, and both will appear on the transcript.

2.3.4 A student whose course and/or research work is unsatisfactory may at any time be required to withdraw.

2.3.5 For the purpose of departmental awards and funding commitments, the Department of Music considers a GPA of 3.5 or higher to be of academic excellence.

2.4 Academic Integrity (MMus, MA, DMus and PhD)

2.4.1 Academic integrity is enforced at the Faculty of Arts, Faculty of Graduate Studies and University levels.

2.4.1.1 Concerns regarding offense in a course are directed to the Faculty offering the course in question.

2.4.1.2 Concerns regarding a degree examination (qualifying, candidacy, or thesis) are directed to the Faculty of Graduate Studies and Research.

2.4.2 Cases of alleged academic offenses are dealt in a process outlined [here](#).

2.5 Workload, Incomplete, and Time to Completion

2.5.1 Students are expected to complete their chosen program within the appropriate time limits for the degree (refer to FGSR's Program Manual).

2.5.2 Students will be reminded to balance and manage the workload associated with meeting all course requirements in a timely manner.

2.5.1.1 Only in exceptional cases will an incomplete grade be granted (the instructor is to set a final due date for all requirements to be met).

2.5.1.2 The FGSR sets as time limit to receive incomplete grades: April 30 for the Fall term courses, August 31 for the Winter or Fall/Winter terms courses, October 31 for Spring term courses, and December 31 for Summer term or Spring/Summer terms courses.

2.5.4 The FGSR will consider cases beyond the above time limits only under exceptionally compelling circumstances. Application for program extension is required as described in the FGSR [Graduate Program Manual](#).

2.5.5 A Leave of Absence (LOA) for medical or other reasons is described in the FGSR [Graduate Program Manual](#).

2.6 Language Requirements (MMus, MA, DMus and PhD)

2.6.1 One language other than English is required for the following programs:

2.6.1.1 MMus Choral Conducting (before completion of juried recital requirement)

2.6.1.2 MA thesis-based and course-based (before thesis or capping project completion)

2.6.1.3 DMus (before Candidacy Examination)

2.6.2 Two (2) languages other than English (and related to a student's area of research) are required for PhD students, and must be approved by the Supervisory Committee (before Qualifying examinations).

2.6.3 Language proficiency established in previous graduate program will be credited. [The Department of Modern Languages and Cultural Studies administers language proficiency examinations on a given schedule, please check [MLCS website](#) for testing availability]

2.6.3.1 Consideration is given to native speakers, or students who have carried studies in the language (as opposed to students who have studied the language).

2.6.3.2 The claim of proficiency should be based on a recent experience (coursework or study within 3 years).

2.6.3.3 Language study carried to fulfill a program's language requirement is not counted as credit toward the program's requirement.

2.6.3.4 The Supervisor and Graduate Administrator are to be informed of a student's successful completion of a language requirement.

2.6.3.5 Students are advised to plan this component carefully; it has in the past delayed the normal degree progression.

2.7 Ethics and Academic Integrity Training

2.7.1 has been mandatory for all newly-admitted University of Alberta graduate students starting a degree program on or after September 1, 2004 and

2.7.2 each student is expected to complete the equivalent of at least eight (8) hours of structured academic activity to meet this requirement.

2.7.3 The training is comprised of two (2) components:

2.7.3.1 GET([Graduate Ethics Training](#)), a web-based course offered by the Faculty of Graduate Studies and Research (equivalent to five (5) hours of training);

2.7.3.2 and a [Departmental Component](#) [A three-hour short essay module].

2.7.4 Final oral examinations will not be scheduled prior to the successful completion of Graduate Ethics Training (GET) for programs in which it is required.

2.7.4.1 The ethics and teaching seminars offered by the Faculty of Graduate Studies and Research during graduate teaching week cannot be used as a substitute for any portion of the ethics requirements for Department of Music graduate students. However, students are strongly encouraged to attend these seminars.

2.7.4.2 Students proposing to do thesis research involving human participants must submit an application to conduct research involving human participants to the [Faculty of Arts Ethics Review Board](#).

2.7.4.3 Grant applications for research projects involving human participants also require an application for provisional research ethics approval. The application must be approved before research can begin. Guidelines and application forms are on file in the department and posted on the Faculty of Arts website. Students should consult with their supervisor on the process and content of the ethics application.

2.8 A Juried Recital (MMus, DMus)

2.8.1 normally takes place in the Fall or Winter terms,

2.8.2 normally takes place in Convocation Hall; if the hall is otherwise unavailable, the student may suggest another venue, to be approved by the Supervisory Committee.

2.8.3 The Supervisor must proofread all recital programs and review logistical aspects with the student, starting three (3) months before the recital itself.

2.8.4 Be reminded that the Music Library staff requires significant advance notice for renting or purchasing scores and parts for particular works.

2.8.5 The recital program (template [here](#)) is to be submitted to the Music Office four (4) weeks prior to the event.

2.8.6 Requests for paid collaborative/accompanying personnel must be made to the Graduate Administrator and APO.

2.8.7 Please be aware of convocation deadlines in scheduling a degree recital.

3. MMus

3.1 The MMus Program

in the *areas of specialization* of (and appearing on the degree parchment)

3.1.1 Choral Conducting

3.1.2 Composition

3.1.3 Performance (with an *area of concentration* in keyboard instruments, piano pedagogy, orchestral instruments, wind band conducting, or voice).

3.2 MMus Performance Auditions

3.2.1 can be in person or by recording (video or audio),

3.2.1.1 are evaluated by a panel of three specialists (at least one of whom is a Full-time Continuing Faculty member).

3.2.1.2 Live performance might require the candidate to arrange for the services of piano accompaniment

3.2.1.3 An interview will generally follow the audition proper.

3.2.2 MMus Auditions by Areas of Specialization and Concentration

3.2.2.1 in Piano consist of c. 30 min. 3 works of contrasting styles and periods.

3.2.2.2 Those wishing a concentration in piano chamber music will feature 2 chamber works and 1 solo work.

3.2.2.3 Auditions in Organ/Keyboard consist of c. 30 minutes, 3 works of contrasting styles and periods, and might involve sight-reading

3.2.2.4 Auditions in Strings consist of c. 30 minutes, including 2 movements from a Bach unaccompanied work, a movement of a concerto (accompanied), and a movement from a 20th-century work.

3.2.2.5 Auditions in Voice consist of c. 30 minutes of contrasted selections ranging from the Baroque to the present, in the original language(s).

3.2.2.6 Auditions in Winds consist of c. 30 minutes, including a movement of a concerto, solo movements with accompaniment as required, and orchestral excerpts. Sight-reading is expected

3.2.2.7 Auditions in Percussion consist of c. 30 minutes, including a solo piece/excerpt on snare and/or multi-percussion, a solo piece/excerpt on timpani and a solo or etude on the marimba or xylophone (preferably 4 mallets, accompanied as required). One of the three selections must be a major work (concerto/sonata/other of comparable level)

3.2.2.8 Auditions in Wind Band Conducting consist of repertoire presented with the University of Alberta Symphonic Wind Ensemble, to be specified upon receipt of application materials.

3.2.2.9 Auditions in Choral Conducting consist of c.30 minutes in rehearsal with a choir (from a list of required repertoire, one (1) piece will be imposed, one (1) will be selected by the Applicant).

3.2.2.9.1 Sight-singing, score reading, knowledge of the choral literature and vocabulary will be evaluated.

3.2.2.10 Auditions in Composition consist of the assessment of a portfolio of recent works (a minimum of three (3) scores and recordings, likely to include evidence of strong background in theory, performance and electronic studio).

3.3 MMus Course Requirements

3.3.1 Performance: MUS505(3*), MUS621(6*), MUS625(3*), MUS639(3*), Options(9*, see 3.2.1.2) that include 3 graduate-level courses with at least one (1) course requiring a Major Research Paper (see 3.4).

3.3.1.1 Winds and Strings: one (1) option must be MUS641(3*).

3.3.1.2 Options: A maximum of (6*) can be sourced in departments other than Music, with the permission of the Department.

3.3.2 The student must complete both the University and Departmental Ethics Requirements (refer to www.music.ualberta.ca for details).

3.3.3 Piano Pedagogy: MUS505(*3), MUS603(*3), MUS604(*3), MUS621(*6), MUS625(*3), MUS639(*3), options(*3).

3.3.3.1 A major paper is required, usually as part of MUS604; if not in MUS604, the given option must be sourced in an appropriate MUS graduate-level course, with the consent of the Department.

3.3.4 Wind Band Conducting: MUS463 [MUS563/601 under revision](*3), MUS505(*3), MUS631(*3), MUS632(*6), options(*9, 3 graduate-level courses, one requiring a major research paper (see 3.4), up to *6 in departments other than Music, with consent of Department).

3.3.4.1 Proficiency in an approved second language is required (an option course cannot be used to meet this requirement).

3.3.5 Choral Conducting: MUS630(*6), MUS633(*3), MUS634(*3), MUS638(*3), MUS640(*3), options (*6, 2 graduate-level courses).

3.3.5.1 A major research paper (see 3.4) normally written in MUS633 or MUS634; if not, one option must be selected in Music.

3.3.5.2 If MUS505 was not previously taken, MUS505 will be one of the available options.

3.3.5.3 Options might be sourced in departments other than Music, with permission.

3.3.5.4 Proficiency in an approved second language is required (an option course cannot be used to meet this requirement).

3.3.5.5 The student must complete both the university and departmental ethics requirements (see the Department of Music website for details).

3.3.6 Composition: MUS660(*6), MUS545(*3) or MUS645, MUS581(*3), MUS661(*3), one of MUS555, MUS556, MUS659, or MUS651(*3), options (*6, 2 graduate-level courses).

3.4 A Major Research Paper (MMus program)

3.4.1 is prepared in a graduate course normally taught by a faculty member in the academic area (i.e. with professional expertise in research writing and publication).

3.4.2 Because this requirement is intended to provide the student with an opportunity to engage in scholarly study and benefit from interaction with colleagues also engaged in that study, it is expected that it will be fulfilled with a regularly-scheduled graduate course or seminar [and not in a tutorial or independent study, even in the area of specialization.]

3.4.3 The major research paper will ordinarily consist of at least 20 pages of double-spaced text (or approximately 5000 words), exclusive of examples, illustrations, appendices, and bibliography.

3.4.4 Students must consult with the instructor in advance to determine whether a course assignment will constitute an appropriate major research paper, or if a course assignment can, on an individual basis, be adjusted or implemented to meet the major research paper requirement.

3.4.5 Once the requirement is fulfilled, the student must advise his or her program Supervisor.

3.5 MMus Thesis Requirements

3.5.1 A Juried Recital is the thesis equivalent and final examination equivalent for MMus students in Performance.

3.5.1.1 An Examining Committee (see Chart in annex for constitution of Committee) will adjudicate the thesis, with four possible outcomes (see the FGSR Graduate Program Manual, [section 8.3.2.1](#) for complete details and procedures): Adjourned, Pass, Pass Subject to Revisions, and Fail.

3.5.1.2 DVD recordings of performances throughout the student's program will be viewed by the Examining Committee in the case of Wind Band Conducting.

3.5.2 A sound recording of the 'passed' Juried Recital must be submitted to Graduate Administration in the Music Office for archiving.

3.5.2.1 For Library submission of all thesis materials, the departmental report cover must be used (available at the Music Office).

3.5.2.1.1 Included here are: cover page, Library release form, 2 copies of the Library sign-off form.

3.5.2.1.2 For the above, the Library will sign both copies of the submission form; the student will immediately return one to the Supervisor, and the other to Graduate Administrator.

3.5.2.1.3 Thesis materials must be submitted no later than one week following the 'Pass' or successful completion of required revisions.

3.5.2.1.4 For the juried recital requirement in Performance, the Supervisor is responsible for ensuring that the audio recording is forwarded to Graduate Admin in the Music Office.

3.5.2.1.5 For all other materials (including audio recordings, DVDs, and/or scores), it is the responsibility of the Student to submit materials to Graduate Administration in the Music Office.

3.5.3 MMus Piano Pedagogy: Juried Recital or Lecture-Recital

3.5.3.1 Students are expected to familiarize themselves with various lecture-recital formats, and can do so by attending lecture-recitals throughout their program and by making use of the Music Library's resources (lecture-recital videos).

- 3.5.3.1.1 In addition, MUS685 Graduate Keyboard Seminar provides instruction and practical experience in the preparation and presentation of lecture-recitals.
- 3.5.3.1.2 The focus of the Lecture-Recital must be developed in consultation with the Supervisor, and, if applicable, the instructor of MUS604.
- 3.5.3.1.3 The lecture portion of the Lecture-Recital must be prepared as a formal document (or research paper) that conforms to appropriate departmental guidelines (and must include a bibliography).
- 3.5.3.1.4 Topics could include, but are not restricted to: interpretation, analysis, performance practices, historical context, aesthetics, pedagogy and a review of pertinent editions.
- 3.5.3.1.5 The contents of the Lecture Recital must be different than, or assert an appreciable distinction from, the Major Research Paper (see 3.4) required in MUS604.
- 3.5.3.1.6 The Lecture Recital is intended for an audience of peers, and is presented in a manner similar to that expected for regional and national piano teachers' workshops and conferences.
- 3.5.3.1.7 The overall duration should be approximately 60 minutes, with the lecture presentation taking approximately 30 minutes, and the recital performance taking between 15 and 30 minutes.
- 3.5.3.1.8 An oral examination will occur immediately following the Lecture-Recital, and will be approximately 30 minutes in duration.
- 3.5.3.1.8.1 The Examining Committee will address both the lecture and the performance.
- 3.5.3.1.8.2 Evaluation is based on contents, organization, presentation, performance, and responses given in the examination.

3.5.4 MMus Wind Band Conducting: Juried Recital

- 3.5.4.1 Normally this recital, of 40 to 50 minutes duration, will contain four separate conducting performances made over the course of the program (one performance occurring in each term).
- 3.5.4.1.1 The first three (3) conducting performances are similar in scope, and are each weighted at 20% of the overall Recital mark.
- 3.5.4.1.2 The final performance is weighted at 40%, considering its greater length, and generally more complex content and concert organization.
- 3.5.4.1.3 All required conducting performances must be presented to the public, and will usually occur with either the Department of Music's Student Wind Ensemble or Concert Band. Alternate ensembles are possible, but must be approved by the Supervisor.
- 3.5.4.1.4 A DVD of the 'Passed' juried recital must be compiled (including the final performance) and submitted to Graduate Administration for permanent archiving.

3.5.5 MMus Choral Conducting: Juried Recital

(see "MMus/DMus Choral Conducting Graduation Recitals," in Appendix.)

- 3.5.5.1 The Juried Recital is the final thesis examination.
- 3.5.5.2 A DVD recording of the 'Passed' recital must be submitted to the Music Library for permanent archiving.

3.5.6 MMus Composition: Portfolio

- 3.5.6.1 The Master's thesis consists of a portfolio of works (normally three (3) or four (4) compositions) composed and performed during the Student's course of study in the MMus program.
- 3.5.6.2 The Portfolio will include scores (if applicable), archival recordings of the performances, program notes, and any other relevant materials.
- 3.5.6.2.1 Normally, these works will represent both acoustic and/or electronic media resulting from MUS660, MUS661, MUS545 and/or MUS645.
- 3.5.6.2.2 The thesis must conform to specific electronic guidelines outlined on FGSR's website (The Supervisor is responsible for ensuring that the Student submits materials on time and in the correct format)
- 3.5.6.2.2.1 The thesis must be in PDF/A format, and can be of any size, but generally, the text portion should be 8.5'x11', and scores can be of any size (11'x17', etc.). All should be submitted as one document, with consistent page numbering. PDF/A documents require that fonts are embedded in the file, ensuring future readability. For more information about formatting PDF/A documents, see the [FGSR website](#).
- 3.5.6.2.3.2 The main thesis document submitted electronically (using the pdf/A format, paginated, with embedded fonts) will include: prefatory pages (required: title, abstract [max.150 words], table of contents, list of

tables/figures/plates/symbols/abbreviations/external files), the body of text (8.5"x*11" layout), footnotes, references, and appendices (including the student's score (in any layout), any code, charts, etc.).

3.5.6.2.3.3 The following resources are suggested in assisting with notational standards, and bibliographical references: Stone, Kurt. *Music Notation in the 20th Century*. New York/London: W.W. Norton and Company, 1980; Read, Gardner. *Music Notation: A Manual of Modern Practice*. New York: Taplinger, 1969; University of Chicago. *The Chicago Manual of Style* (16th ed.). Chicago: University of Chicago Press, 2010.

3.5.6.3 Upon completion of the thesis document, an oral examination must be scheduled with the Examining Committee.

3.5.6.3.1 The examination will normally take up to 2hrs. The student will be given the opportunity to give a brief verbal introduction (not exceeding 15 minutes), and then answer the Committee's questions.

3.5.6.3.2 Committee members must be supplied with hard copies of all scores, recordings, and any supplementary materials, at least three weeks prior to the examination. (Please note that in order to meet deadlines for a Spring Convocation, this examination must occur at the latest in mid-March).

3.6 MMus Secondary Area of Study and Double Major

3.6.1 Students enrolled in the MMus program may wish to register to a Secondary Area or pursue a Double Major.

3.6.1.1 The Secondary Area can be completed as part of the normal two-year program and does not add to the normally required *24.

3.6.1.2 Courses specifically required for the primary program cannot be applied to the Secondary Area. Normally, the Student will use the program's option courses to fulfill the Secondary Area requirement (a minimum of *6 and normally *9)

3.6.1.4 The student's transcript will not mention completion of a Secondary Area specialization;

3.6.1.5 Students wishing to pursue the Secondary Area must first consult with their Supervisor and obtain consent of Department in advance (for all specific courses that will be taken as the Secondary Area).

3.6.2 The Double Major necessitates completion of all requirements listed for a regular *24 MMus program (the first specialization), an additional *12, and a separate thesis for the second major.

3.6.2.1 Normally, a third year of study will be needed to complete a double major program.

3.6.2.1.1 Please note that the Department of Music cannot guarantee funding beyond the second year of a MMus program.

3.6.2.2 Both majors will require separate Advisors. Approval for the double major must be obtained from both Advisors/Supervisors, the Graduate Committee, and FGSR.

3.6.2.3 For the second major, a list of specific courses, auditions, or samples of work will be required for review.

3.6.2.4 The Double Major can only involve existing MMus specializations (composition, performance and choral conducting); a combination of MMus and MA programs is not possible.

3.6.2.5 Combinations of double majors are possible only where sufficient number of courses are available. (For example piano performance and piano pedagogy cannot be combined as a double major.)

3.6.3 Courses taken initially as a Secondary Area can be applied to the second major, but only if approved in advance, and if offsetting options are then taken in the third year. The double major is recognized officially as one combined program and not as separate degrees; only one convocation occurs. Recognition of the double major is indicated on the degree parchment (e.g. Master of Music in Performance and Choral Conducting).

3.6.3.1 Neither a Secondary Area nor Double Major can be facilitated with tutorial courses (such as MUS601 or MUS602).

4. MA (Department of Music)

4.1 The MA (Department of Music) Program

4.1.1 The MA (Department of Music) is an interdisciplinary degree offered in both thesis-and course-based routes.

4.1.1.1 It integrates work in the areas of music theory, musicology, and ethnomusicology.

4.1.1.2 The student's transcript will not mention a concentrated area per se. The degree parchment will read 'Master of Arts' with the departmental designation, 'Department of Music'.

4.2 MA Application

4.2.1 In addition to a FGSR application, applicants for the MA programs are required to submit a representative selection of scholarly writing, normally taken from materials submitted to undergraduate courses (c.15-20 pages suffice).

4.2.2 Students should specify in their application whether they are seeking admission to the thesis-based or course-based program.

4.2.3 The thesis will be an intensive investigation of a specific area or problem in music.

4.2.3.1 Its focus may be musicological, ethnomusicological, or theoretical-or it may employ approaches associated with two or more of those disciplines, or from other relevant fields.

4.2.3.2 The length of the thesis will normally not exceed 100 pages. While ideas for thesis topics may develop from work done in a course or seminar, work completed in that context should not form a significant part of the thesis.

4.3 MA Course and Language Requirements

4.3.1 The MA requires: MUS614(*3), MUS650(*3), MUS665(*3), options (*15, five graduate-level courses).

4.3.1.1 MUS505 will be required of entering students who have not completed a comparable Bibliography course.

4.3.2 Before beginning the thesis portion of the MA, students must demonstrate proficiency in an approved language other than English and appropriate to the area of research (as approved by the student's Advisor or Supervisor).

4.3.2.1 Coursework undertaken to satisfy this requirement will not be credited toward the program.

4.4 MA Thesis Requirements

4.4.1 The Student will first formulate a thesis topic and then seek a Supervisor to develop a draft proposal.

4.4.1.1 A second reader may be consulted in the preparation of the document at the supervisor's discretion.

4.4.1.2 The approved proposal then develops into the thesis, which will be evaluated in a final examination involving a Second and Third Reader. The Third Reader must be Arm's Length and appointed at a minimum three (3) weeks before the examination, and a non-voting Chair.

4.4.1.2.1 The thesis should be made available at least three weeks before the final oral examination, which will focus mostly on the thesis and related areas.

4.4.1.3 The Examining Committee will decide on one of the following outcomes: Adjourned, Pass, Pass Subject to Revisions, Fail. (see FGSR's Graduate Program Manual, [section 8.3.2.1](#) for complete details).

4.4.2 Thesis must conform to regulations set out in the Calendar section specific to the Faculty of Graduate Studies and Research.

4.4.2.1 Students and their supervisors must ensure that the currently acceptable forms are used. Please refer to the FGSR's online resource "[Thesis Requirements and Preparation](#)". Details on thesis format can be found [here](#) (see point 2).

4.5 MA Course-Based Course and Language Requirements

4.5.1 MUS614(*3), MUS650(*3), MUS665(*3), and options (*18, or six (6) graduate-level courses).

4.5.1.1 MUS505 will be required of entering students who have not completed a comparable Bibliography course.

4.5.2 At the end of the program, the student will register in MUS 903/906/909 (respectively for 3,6 or 9 credits, depending on registration requirements), normally for one term, and not more than two terms.

4.5.2.1 This "Directed Research Project" course essentially allows the student in the last stage of this program to revise, with supervision from a continuing or emeritus faculty member, a research paper written during the program, and to prepare for its oral presentation (See 4.6 MA Capping Project).

4.5.3 Prior to the final research presentation, students must demonstrate proficiency in an approved language other than English and appropriate to the area of research (approved by the student's Supervisor).

4.5.3.1 Coursework undertaken to satisfy the language requirement will not be credited toward the program.
4.5.4 The Department will verify (using FGSR's Report of Completion form) that all courses and the research requirements have been successfully completed before sending a student's name for graduation (consult the FGSR website for [Convocation Deadlines](#).)

4.6 MA Capping Project

4.6.1. The Capping project consists of two parts: (1) a research paper of c. 20 pages (excluding notes and bibliography) prepared in MUS 903/906/909 with the assistance and final approval of a Supervisor (a continuing or emeritus Faculty Member) and (2) a c.40 minute formal public presentation evaluated by the same Supervisor and a Second Evaluator (continuing Music Faculty or Emeritus, selected by the Supervisor in consultation with the student).

4.6.1.1. The MA Capping Project (i.e. its two parts) is adjudicated on a Pass/Fail basis.

4.6.1.2 The 'Passed' Capping Project is submitted to the Graduate Administrator by the Supervisor, in hard copy and .pdf format, to be filed in the student's file as evidence of completed research requirement for FGSR.

5. DMUS

5.0 The DMus Program

5.0.1 The Doctor of Music (DMus) program is offered in three areas of specialization:

5.0.1.1 Choral Conducting

5.0.1.2 Composition

5.0.1.3 Performance

5.0.2 The DMus student's or graduate's grade transcript and degree parchment will not refer to the area of specialization but only read 'Doctor of Music'.

5.1 DMus Admissions, Committee and Requirements

5.1.1 The Admission Committee will consist of three (3) adjudicators, two (2) of which will be Full-time Continuing Faculty members at the Department of Music

5.2 DMus Admission

5.2.1 Keyboards, Strings, Winds: Applicants will present a 45-minute recital program and will be interviewed; in some concentrations, sight-reading ability may be tested (e.g. organ applicants).

5.2.1.1 A well-identified and track-indexed videotaped audition (DVD) might be forwarded in lieu of an in-person audition.

5.2.1.2 The recording should include a short verbal introduction by the Applicant introducing himself/herself, his/her experience and training, and the works to be presented.

5.2.1.3 The selections should be representative of at least four stylistic periods (e.g. Baroque, Classical, Romantic, etc.).

5.2.1.4 Applicants will provide a list of repertoire performed and learned over the past five (5) years

5.2.1.5 A telephone/teleconferencing interview will be arranged on or around the audition dates for those applicants not attending the in-person auditions

5.2.2 Choral Conducting: Applicants will direct a 30-minute choir rehearsal of one (1) required work and one (1) work selected from a prepared repertoire list.

5.2.2.1 An interview will follow tests in score-reading, sight-singing, and choral literature.

5.2.3 Composition: A portfolio of three (3) original scores [and recordings] is required.

5.3 DMus Supervisory Committees (see 1.8)

5.3.1 Each DMus student is under the guidance of a Supervisory Committee recommended by the Graduate Coordinator to FGSR.

5.3.1.1 In the early part of the Student's first year in the program, the Committee should be formed by the Supervisor in consultation with the student.

5.3.1.2 It will normally consist of three members: the Student's Supervisor as Chair of the Committee and two additional members from the Department of Music.

5.3.1.3 All members must be either active in the general subject area of the student's research, or bring relevant expertise to the assessment of the thesis

5.3.1.4 All members must meet the criteria for Examiners (see [section 8.2.5](#) of the FGSR Graduate Program Manual)

5.3.1.5 Where interdisciplinary studies are being undertaken, a faculty member from the other discipline's collaborating department may be appointed either as a co-Supervisor or as a Committee member.

5.3.2 The Supervisory Committee will discuss with the student and make recommendations on the matter of the Student's program of study and research, and arrange for the necessary examinations.

5.3.2.1 The committee shall meet with the student at least once each year to review the Student's progress and plan for the future. (see [Calendar section specific to the Faculty of Graduate Studies and Research](#), as well as [section 8](#) of the FGSR's Graduate Program Manual).

5.4 DMus Course Requirements

- 5.4.1 Programs of study will be approved by the Supervisory Committee after considering the Student's individual requirements, needs, and academic/research interests.
- 5.4.1.1 The program of study will usually sum up to a minimum of 30 to 36 credits.
- 5.4.2 Students in the DMus Performance concentration will be required to take at least:
- 5.4.2.1 one (1) graduate-level music theory course (ordinarily selected from MUSIC555, MUS556 or MUS581), and one (1) graduate-level musicology course.
- 5.4.2.1.1 These courses will normally be directly linked to the candidate's Qualifying Examinations (normally taking place toward the end of the second year in program).

5.5 DMus Performance Recital Requirements

- 5.5.1 Students in the DMus Performance concentrations will be required to present four (4) Juried Recitals, normally in this order:
- 5.5.1.1 a pre-Candidacy Solo Recital,
- 5.5.1.2 a pre-Candidacy Chamber Recital,
- 5.5.1.3 a post-Candidacy Lecture-Recital
- 5.5.1.4 a Final Solo Recital
- 5.5.1.3.1 The Lecture Recital will present an area of the student's research that is appreciably different from topics developed during the Qualifying and Candidacy process.
- 5.5.1.3.2 A written outline of the Lecture-Recital presentation (including a detailed bibliography) are to be approved by the Supervisory Committee before the presentation. A formal written document is not required for Library submission or archiving.
- 5.5.1.3.3 The Lecture recital is intended for an audience of peers, and is presented in a manner similar to that expected for a college or university-level position interview, or in the context of a national-level conference presentation.
- 5.5.1.3.4 The Lecture-Recital's overall duration should be approximately 60 minutes, with the lecture taking approximately 30 minutes, and the full performance between 15 and 30 minutes.
- 5.5.1.4.1 The final Juried Recital program is presented as a concert performance after the production of a CD recording of the same program.
- 5.5.1.4.2 The CD recording, along with the student's well-researched accompanying scholarly notes, is presented as thesis document.
- 5.5.2 Each DMus program recital jury involves the Supervisory Committee and two (2) more Full-time Continuing faculty members: one from Music and one from another department at the University of Alberta.
- 5.5.2.1 The Committee will deliberate immediately following the recital, and issue one of two outcomes: Pass or Fail
- 5.5.2.2 In the case of a 'Fail' verdict, the Committee will only once request to either repeat the recital presentation within a 3-week period (with or without the public being invited) or request for a different recital program to be presented within a 6-month period, with the public being invited.
- 5.5.2.2.1 A new program will be determined by the Student, in consultation with the Supervisor.
- 5.5.2.3 A second failed recital will result in program withdrawal.

5.6 DMus Qualifying and Candidacy Examinations (Performance)

(See 5.14 and 5.15 for Choral Conducting and Composition Examination Requirements.)

- 5.6.1 The Qualifying examination is written; the Candidacy examination is oral.
- 5.6.1.1 Normally, considering course requirements, both examinations will be taken at the beginning of the student's third program year - however could be taken earlier if possible.
- 5.6.1.2 Both examinations must be successfully completed before the third (or Lecture-)Recital.
- 5.6.1.2.1 The Student becomes a Candidate to the doctorate degree after successfully completing the Candidacy, which ascertains that the Student is ready to undertake the thesis, the final stage of the program.
- 5.6.1.3 The Qualifying examination occurs first - the Candidacy examination will ideally be scheduled within four (4) weeks of successful completion of the Qualifying examination.
- 5.6.1.4 The Committee evaluating both examinations could issue the following verdicts: Adjourned, Pass, Conditional Pass (Subject to Revisions), Fail and Repeat, or Fail and Withdraw from program (or Transfer to a Master's program).

5.6.1.5.1 In the event a Student fails the Qualifying examination, or portion thereof, the examination may be retaken once within a one-year period.

5.6.1.5.2 The Examining Committee determines the extent and content of the Qualifying portion to be re-taken by the student.

5.6.1.5.3 If the student fails the Candidacy examination, the Examining Committee might advise to retake the examination within a 6-month period. (see FGSR's Graduate Program Manual, section 8.3.3.2)

5.6.2 The Qualifying examination is in three (3) parts:

5.6.2.1 One (1) essay in the area of music history

5.6.2.2 One (1) essay in the area of music theory,

5.6.2.3 A two-part examination in musical literature, focusing on the Student's area of concentration (e.g. a cellist will be considering string and cello literature in particular).

5.6.3 The essays in music history and music theory will be approximately 30 pages each (including bibliography), and based on work undertaken in graduate seminars in music history and music theory

5.6.3.1 The instructor(s) for each seminar will be advised in advance by the Student that work completed in the seminar will also be the basis for the Qualifying essay.

5.6.3.2 The Qualifying essays are expected to be appreciably more developed than work submitted during the seminars and will therefore often be completed sometime after the seminar ended.

5.6.3.3 The seminar instructor will normally review and approve the revised essay for inclusion in the Qualifying examination, thereby confirming that the work presented represents a significant extension of work undertaken in the seminar.

5.6.3.4 When each essay has been approved for submission, the Student will forward it to the Supervisor in PDF format, who will then forward it to the Examining Committee.

5.6.3.5 Only after the second of these two (2) essays is submitted, or when both are submitted simultaneously, is the remaining examination in musical literature to be scheduled.

5.6.4 The musical literature part of the Qualifying examination is in two (2) parts:

5.6.4.1 First, a 3-hr closed-book score identification examination (ten (10) score excerpts will be prepared by the Supervisor and discussed by the Student).

5.6.4.2 Second, a 6-week, 25-page (including bibliography), take-home research essay, on one of three topics proposed, each directly related to the Student's area of concentration or instrument.

5.6.5.2 The essay must demonstrate a broad facility with historical and/or theoretical/analytical methodologies (and obviously be the student's sole, unassisted work).

5.6.5.3 The essay is submitted in PDF format to the Supervisor, who then circulates it to the Examining Committee.

5.6.5.4 The Committee will have one (1) week to review all Qualifying Examination documents, and issue its verdict of Pass or Fail.

5.6.6 For planning purposes, please consider a 11-week timeline in planning the Qualifying and Candidacy Examinations, following receipt of the two seminar essays: 6 weeks (essay following score identifications) + 1 week for committee evaluation + (if successful) 4 weeks to Candidacy examination.

5.7 DMus Supervisor's Responsibilities

5.7.1 The Supervisor will be familiar with both FGSR guidelines ([link](#)) and current Department of Music guidelines, 5.7.1.1 and will maintain a detailed record of all communications pertaining to a student's committee meetings and degree examinations, and of all examination materials.

5.7.1.2 and will schedule and administer examinations in accordance to the guidelines set forth above (see 5.6),

5.7.1.3 will ensure that all examination documents are reviewed and approved by the Supervisory Committee before the examination is administered.

5.7.1.4 will consult with and solicit examination questions from other members of the Examining committee.

5.7.1.5 will have confirmed that both music theory and music history instructors have approved the submitted qualifying essays, and will promptly circulate the Qualifying examination written components to the Examining Committee.

5.7.1.6 will coordinate the review of the submitted materials, calling a preliminary meeting of the Examining Committee if necessary

5.7.1.7 will forward the Committee's decision to the Graduate Administrator and, in the case of a successful Qualifying examination, a date for the Candidacy Examination.

5.8. DMus Dissertation Requirements

5.8.1 In lieu of a formal dissertation, the DMus Candidate in Performance is required to either 1a) submit a CD recording of the fourth and final (solo) recital, OR 1) submit an essay, AND in the case of 1a) then 2a) to present the same program in concert, and 3a) to provide comprehensive scholarly notes in the form of an essay of a minimum of 3000 words.

5.8.1.1 The Candidate should submit the CD recording for review by the Examining committee at least two months before the final recital

5.8.1.2 The recording is c. 70 minutes, produced, edited, and mastered according to professional standards

5.8.1.3 The scholarly essay must follow the “Guidelines for Dissertation CDs, and Guidelines for Scholarly Essays”. (see below)

5.9 DMus Final Examination

5.9.1 The final Examining Committee consists of the Supervisory Committee, and three more three (3) members: one (1) from the Department of Music, one (1) from another department at the University of Alberta, and one (1) external to the University of Alberta.

5.9.2 The Committee will review the CD, the scholarly notes (or accompanying essay), and the recital performance, each of which should be deemed worthy of a 'Pass' in order to be successful.

5.9.3 The Examining Committee will meet and evaluate the performance immediately after the performance.

5.9.3.1 If a 'Pass' verdict is issued, then the Oral defense is scheduled within 48 hours.

5.9.3.2 If a 'Fail' verdict is issued, the Committee will either request a repeat performance or withdrawal from the program, advising as to the need to change the program at all, in part, or completely (with corresponding changes to the CD and scholarly notes).

5.9.4.2.1 If the failed/repeat/revised performance is later deemed acceptable, the oral defense is set to happen within 48 hours of the performance.

5.9.4 An oral defense allows the Candidate to answer any question the Committee might have related to issues and topics raised in the scholarly essay, and in particular how these might have informed the performance.

5.9.5 If a committee member is unavailable, a digital recording will be provided within three (3) days of the performance, and the committee will confer again, the oral defense is scheduled to happen within a 48-hr period following the issuance of a 'Pass' verdict.

5.9.6 The oral defense can lead to four outcomes: Adjourned, Pass, Pass with Revisions, and Fail.

5.10 DMus CD Recording Production – Guidelines

5.10.1 The Department will provide three (3) 4-hour recording sessions during the term prior to the final recital, and will provide one(1) 2-hour training session for editing and mastering with the Department's technical staff.

5.11 DMus CD Scholarly Notes Essay - Guidelines

5.11.1 The CD scholarly notes essay (c.3000words) will focus on the history or analysis of the works on the program, addressing issues such as - but not limited to -performance decisions, performance practices, historical context, aesthetics, pedagogical issues, editorial justifications, etc. A bibliography must be included.

5.11.2 The essay and CD are to be submitted to the Supervisory Committee two months before the performance. These are to be reviewed and approved by the Supervisory Committee;

5.11.2.1 The full Examining Committee (including external) should have received the approved CD and essay four (4) weeks prior to the performance.

5.11.2.2 Seven (7) printed programs of each recital should be available four (4) weeks before each recital, [five (5) copies to the Library], and one (1) copy **each** to the Publicity Office and Graduate Administrator.

5.12 DMus Juried Recital Recording and Approval Form

5.12.1 All juried recitals are to be recorded and archived at the University of Alberta Library.

5.12.2 A copy of each juried recital recording should also be delivered to the Graduate Coordinator along with the signed Recital Approval Form, no later than two (2) weeks after each performance.

5.13 DMus Archiving of Thesis - FGSR Program Completion

5.13.1 Successful thesis documents (all three of CD, scholarly notes, live recital recording) are to be promptly submitted in two (2) copies by the student to the Supervisor, accompanied by a cover page and Library Release Form (a report cover is available in the Music Office for the text component and Library Release Form).

5.13.2 Following verification that all degree requirements are complete, the Supervisor adds a signed FGSR Thesis Approval/Program Completion Form and forwards all materials to the Graduate Administrator, who in turn provides a folder for Library submission and forwards to FGSR the thesis approval and program completion form.

5.14 DMus Choral Conducting (Particular Requirements)

5.14.1 Students in the DMus program in choral conducting are required to present two (2) juried recitals, the contents of which are to be approved by each Student's Supervisory Committee.

5.14.1.1 One of these recitals will normally include a large work for choir and instrumental ensemble.

5.14.1.2 A Graduate Student's choir is not to exceed 35 members.

5.14.1.3 The choral conducting recital is of c. 45-60 min, involves at least one work with instrumental accompaniment.

5.14.1.4 The recital might be thematic and should showcase a range of styles, periods, and levels of technical proficiency.

5.14.1.5 A rehearsal plan will have been devised and approved by the Supervisor four (4) weeks before the first rehearsal.

5.14.2 The Examining Committee consists of the Supervisory Committee and two (2) more members, one (1) from the Department of Music, and one (1) Arm's-length examiner.

5.14.3 Each recital is to be adjudicated immediately after the performance.

5.14.3.1 In case of a 'fail' decision, the committee will recommend one of two things: repeat the performance within three weeks (publicly or not), or present a new program at a later date (to be determined by the candidate and Supervisor).

5.14.3.2 Only one performance may be repeated or replaced.

5.14.4 DMus Choral Conducting Qualifying and Candidacy Guidelines

5.14.4.1 The examinations are normally scheduled near the end of the student's second year as a provisional candidate (with one recital normally completed).

5.14.4.2 The Qualifying Examination is in three (3) parts: music history (2-day period, starting with a 3-hr closed-book score identification and discussion, followed by the writing of take-home essays), music theory (analysis of two (2) pieces over a 5-day period), and choral literature (2-day period, starting with a 4-hr score and recording identification and discussion, and two short essay responses followed by a take-home examination involving the writing of essays chosen from a range of topics).

5.14.4.3 The Supervisory Committee is tasked to devise the questions and might seek advice as needed from other faculty members.

5.14.4.3.1 The Qualifying examination is to be reviewed by the examination committee before being administered, with an appropriate weighting of questions based on the candidates' areas of specialization

5.14.5 The Candidacy examination (oral) follows within a month of the successful completion of the qualifying examinations, and might give particular attention to materials covered in the qualifying examinations.

5.14.5.1 In the case the student is deemed to have failed portion or all of the Candidacy examinations, the examining committee might only once advise to re-take the examination within a year,

5.14.6 The thesis in choral conducting consists of two juried recitals and a Capping Essay.

5.14.6 The Capping Essay in choral conducting (c. 70-100 pages) should demonstrate high standards of scholarly work

5.14.6.1 The topic is to be approved by, and in consultation with, the Supervisory Committee. The essay must conform to the FGSR Thesis Requirement and Preparation. Details on thesis format can be found [on the FGSR website](#) (see point 2).

5.14.6.2 To allow for preliminary feedback and revisions, the complete draft essay should be submitted to the Supervisory Committee a minimum of two months before any proposed date for final oral defense.

5.14.6.4 While the main focus of the defense will be on the Capping Essay, The Examination Committee will require the candidate to answer questions about performance-related decisions in the two recital projects.

5.15 DMus Composition (Particular Requirements)

5.15.1 The Qualifying Examination is in two (2) OR three (3) parts: 1) orchestration or electro-acoustic sound design; 2) music history; AND ONLY IF the student has not completed MUS580 or equivalent, as vetted by the Supervisory Committee] 3) 20th-century repertoire.

5.15.1.1 The first component (take-home, 72-hour period) consists of the following parts (the Student chooses either of A+B or C+D):

5.15.1.1.1 A) orchestration of a keyboard work for full orchestra; B) reduction of an orchestral score to a one- or two-piano score; C) creation of a sound design project within given parameters or using specific transformations; D) solving a technological musical problem using interactive digital programming techniques.

5.15.1.1.2 The evaluation of the student's submissions will be based on technical and aesthetic/artistic criteria.

5.15.1.2 The second component (take-home, 2-week period) consists of four (4) essay questions that focus on music composed after 1900.

5.15.1.2.1 The Supervisory Committee will require the student to answer one (1) question, and the student will select two (2) other questions of the remaining three (3).

5.15.1.2.2 Each essay must be fully researched and formatted according to the MLA or Chicago guideline (c. 10 pages, excl. bibliography).

5.15.1.3 The third component (written closed-book examination - 2hrs) will require the student to identify or discuss 5-8 score or recordings of music written in the last 50 years.

5.15.1.3.1 The student should aim to point salient aspects of style, historical significance, and technical or methodological attributes.

5.15.2 The Candidacy examination (oral) follows within one month of successful Qualifying (written) examination ; These exams normally take place after all coursework is completed, and usually within the Fall term of the 3rd year in the program.

5.15.2.1 The Candidacy (oral) examination (3hrs) is in two (2) parts: composition and analysis.

5.15.2.1.1 In the composition part (90 minutes) the Supervisory Committee and the student will select three of the student's works covering both acoustic and electronic media (usually sourced from course assignments in MUS760, MUS761 and MUS645). Scores and recordings of the selected works will be circulated to the examining committee two weeks before the examination (however, no score is required for electronic media compositions).

5.15.2.1.2 The student will be asked questions that might touch on compositional or artistic objectives, technical means or methodologies, notation or representation, aesthetic grounding or perspective, medium and performance.

5.15.2.2 The analysis part (90 minutes, preceded by a 30-day preparation time), is divided between 1) the student's presentation of two (2) works (c. 20-minute presentation for each work) and 2) a period of questions and answers (c. 45 minutes).

5.15.2.2.1 The student must submit a list of bibliographical references for the presentations at least one week prior to the examination, and might submit a handout at the time of presentation.

5.15.2.2.2 The two works presented are selected from a given list of four, one written before 1950, and one after.

5.15.3 Thesis Proposal

5.15.3.1 MUS 761's primary purpose is to allow the student to develop the basis for a sound thesis proposal (a c. 20-page document), to be continued independently by the student (with supervision) until a completed proposal is reviewed and approved by the Supervisory Committee, following successful completion of the Candidacy examination. This is normally occurring during the third program year.

5.15.3.2 The thesis proposal should cover -but is not limited to- the following grounds: scope of composition, medium, style, materials, methodology, structure, aesthetic position.

5.15.3.2.1 It should also include a number of representative examples pointing to the content, means and intent of the composition, and other relevant materials (such as structures, code excerpts, matrices, field recordings) pointing to compositional planning.

5.15.3.2.2 A list of references should accompany the proposal, which is to be approved by the Supervisory Committee before work on the thesis (as composition and scholarly document) itself begins.

5.15.3.3 The thesis consists of a composition (15-30 minutes in duration) and accompanying detailed scholarly document (c. 45 pages).

5.15.3.3.1 The composition will normally be for a large acoustic ensemble, a mixed acoustic and electroacoustic media, or electroacoustic media.

5.15.3.3.2 A performance of the work will be encouraged where possible, however is not required for the thesis requirement to be met.

5.15.3.3.3 The format of submission of thesis documents is given on the FGSR website (see <http://www.gradstudies.ualberta.ca/en/degreesuperv/thesis.aspx>).

5.15.3.3.3.1 The main thesis document submitted electronically (using the pdf/A format, paginated, with embedded fonts) will include: prefatory pages (required: title, abstract [max. 150 words], table of contents, list of tables/figures/plates/symbols/abbreviations/external files), the body of text (8.5"*11" layout), footnotes, references, and appendices (including the student's score (in any layout), any code, charts, etc.).

5.15.3.3.3.2 The following resources are suggested in assisting with notational standards and bibliography format: Stone, Kurt. *Music Notation in the 20th Century*. New York/London: W. W. Norton and Company, 1980; Read, Gardner. *Music Notation: A Manual of Modern Practice*. New York: Taplinger, 1969; University of Chicago. *The Chicago Manual of Style* (16th edition). Chicago: Univ. of Chicago Press, 2010

5.15.3.3.3.3 Note that supplementary files (in .wav, .avi, .mov or other) associated to the main document (.pdf) will not accompany the thesis' submission to Canada Archives or Proquest. They will however be available through the University library system.

5.15.4 The defense of the thesis (up to 2hrs, including a 30-minute presentation) is scheduled at least three weeks after the completed document is made available to the examining committee members.

5.15.4.1 The question-and- answer section following the presentation will help the committee form a decision regarding the oral examination: Adjourned, Pass, Pass Subject to Revision, or Fail. 4.15.5 Doctor of Music students must provide the Music Library two (2) compact disc copies of each juried recital accompanied by their printed programs to be used for archival and examination purposes.

(5.15.5.1 The essay will be brought to Graduate Administration in the Music Office, who will deposit it with the University's Music Library/BARD.)

6. PhD (Department of Music)

6.1 The PhD program

Is an interdisciplinary program that supports work in the areas of music theory, musicology and ethnomusicology.

6.1.1 Upon completion of the program, a degree parchment will indicate 'Doctor of Philosophy' with a departmental designation of 'Department of Music'.

6.2 Admission Eligibility

6.2.1 Prospective students may apply to the PhD program:

6.2.1.1 after attaining a BA Honors degree or equivalent

6.2.1.2 after attaining a BMus

6.2.1.3 after attaining an MA or MMus in a relevant discipline.

6.2.2 Students applying with only an undergraduate degree will submit papers as required for the MA and will ordinarily be required to complete the coursework required for the MA.

6.2.3 Those applying with a Master's degree are required to submit either a Master's thesis or a substantial paper demonstrating ability to conduct research at an advanced level.

6.2.4 The Graduate Coordinator may request additional written work if the Area deems it necessary for evaluation.

6.3 A PhD Supervisory Committee (see 1.8)

6.3.1 Each student in the PhD program shall be under the direction of a Supervisory Committee, recommended by the Graduate Coordinator to FGSR.

6.3.1.1 In the early part of the Student's first year in the program, the Committee should be formed by the Supervisor in consultation with the student

6.3.1.2 It will normally consist of three members: the student's Supervisor as Chair of the Committee and two additional members from the Department of Music or another relevant department.

6.3.1.3 All members must be either active in the general subject area of the student's research, or bring relevant expertise to the assessment of the thesis

6.3.1.4 All members must meet the criteria for Examiners (see [section 8.2.5](#) of the FGSR Graduate Program Manual)

6.3.1.5 Where interdisciplinary studies are being undertaken, a faculty member from the other discipline's collaborating department may be appointed either as a co-Supervisor or as a Committee member.

6.3.2 The Supervisory Committee will discuss with the student and make recommendations on the matter of the Student's program of study and research, and arrange for the necessary examinations.

6.3.2.1 The committee shall meet with the student at least once each year to review the Student's progress and plan for the future. (see Calendar section specific to the Faculty of Graduate Studies and Research, as well as [section 8](#) of the FGSR's Graduate Program Manual).

6.4 PhD Recommended Timeline

6.4.1 Year 1: Supervisory Committee Meeting, five courses and MUS699,

6.4.2 Year 2: additional courses as recommended by Supervisory Committee meeting in Year 1, topics selection and literature review in preparation for Candidacy Examination, Language Examinations, and Candidacy Examination.

6.4.3 Year 3: Dissertation proposal, Proposal defense, Start of research and writing

6.4.4 Year 4: Completion of Dissertation and Defense. Details on dissertation format can be found [on the FGSR website](#) (see point 2).

6.4.5 According to FGSR, the maximal number of years to complete the PhD program is 6.

6.5 PhD Qualifying and Candidacy

6.5.1 Qualifying and Candidacy examinations follow coursework and language requirements.

6.5.1.1 These examinations evaluate the student's knowledge and preparedness to undertake original research (dissertation).

6.5.1.2 The Examination Committee will consist of the 3-member Supervisory Committee and two more members - one from the Department of Music and one from another University of Alberta Department.

6.5.1.3 The Committee will first require that the Student develop annotated bibliographies on three given topics.

- 6.5.1.3.1 Each topic's annotated bibliography is prepared under direction of a Committee member who will later be formulate questions on that topic for the Qualifying examination.
- 6.5.1.3.2 The Qualifying examination is scheduled after the annotated bibliographies have been received and approved by the Examination Committee.
- 6.5.1.4 The Qualifying examination is in two (2) parts (over a period of two (2) consecutive weeks):
- 6.5.1.4.1 Six (6) Essays, two (2) for each of the three (3) topics identified in 6.5.1.3 ;
- 6.5.1.4.2 Transcription and/or Analytical Essays.
- 6.5.1.4.1.1 The six essays are written in three (3) 3-hr sessions, with one (1) topic addressed on each of M-W-F of a single week. The candidate on each day will select two (2) out of three (3) possible questions asked on each topic.
- 6.5.1.4.1.2 These essays are produced with the only reference to the un-annotated bibliography.
- 6.5.1.4.2.1 The second part of the Qualifying examination (Week 2, from Monday 9am to Friday 4pm) focuses on written analysis.
- 6.5.1.4.2.1.1 In cases where students are writing two analytical essays they will have 10 days to complete.
- 6.5.1.4.2.2 Three (3) options are offered:
- 6.5.1.4.2.2.1 Analytical Essay in Music Theory (selecting two (2) out of four (4) pieces proposed) OR in Musicology/Ethnomusicology (one (1) out of three (3) pieces proposed), covering different periods or styles
- 6.5.1.4.2.2.2 Transcription & Analysis of one (1) out of two (2) audio-recordings
- 6.5.1.4.2.2.3 A combination of the previous two options
- 6.5.1.4.3 The Examination Committee must be unanimous in giving a 'Pass' verdict.
- 6.5.1.4.4 Upon completion of the Qualifying Examination, the Candidacy Examination (oral defense) is scheduled, and focuses on the written materials offered.
- 6.5.1.4.5 A 'Fail' verdict in any portion of the Qualifying or Candidacy might result in a request to take the examination again, but only **once**, and within a one-year period.

6.6. PhD Dissertation Proposal

- 6.6.1 The following elements should be found in the c.15-page Dissertation Proposal (excluding bibliography):
- 6.6.1.1 Objective,
- 6.6.1.2 Importance/Relevance,
- 6.6.1.3 Background,
- 6.6.1.4 Research Questions,
- 6.6.1.5 Literature Review,
- 6.6.1.6 Research Methodology,
- 6.6.1.7 Timetable for Completion,
- 6.6.1.8 Bibliography (annotated in part or in full, as advised by the Supervisory Committee)
- 6.6.2 The Supervisory Committee should ensure that the Dissertation Proposal promises to become a substantial work of original scholarship.

6.7 PhD Examination Procedures

- 6.7.1 Please note that the Graduate Ethics Training (GET) program must be successfully completed before scheduling the final oral examination (thesis defense or recital).
- 6.7.2 Following acceptance of the Proposal, the Supervisory Committee will require sufficient time to review the Dissertation and to recommend appropriate revisions.
- 6.7.2.1 A complete **draft** of the Dissertation will be submitted a minimum of two (2) months before the proposed oral defense.
- 6.7.2.2 The Supervisory Committee members must have declared in writing that the dissertation as submitted is of adequate substance to proceed with the final examination. This statement should be recorded at least one (1) month before the final examination.
- 6.7.3 The final Examination Committee.
- 6.7.3.1 The Examining Committee is chaired by a non-voting Chair and includes 6 voting members: the three (3) members of the Supervisory Committee, one member from the Department of Music, one member from another University of Alberta Department, and one from another University, all appointed upon the recommendation of the Graduate Coordinator to the Department of Music Chair and the FGSR.
- 6.7.3.1.1 The Chair of the final Examination Committee, appointed by the Graduate Coordinator, is a full-time continuing member of the Department of Music who has not been part of the student's Supervisory Committee.

- 6.7.3.1.2 The External Examiner is a recognized authority in the candidate's field of research, and is nominated by the Graduate Coordinator and appointed by FGSR. A request to invite the external examiner is to be submitted to FGSR at least two (2) months before the intended examination date.
- 6.7.3.1.3 The full list of committee members is to be forwarded to FGSR three (3) weeks before the examination.
- 6.7.3.1.4 When a date for the examination has been agreed upon, the Supervisor should inform the Graduate Administrator of the date of the final examination at least four weeks before the examination.
- 6.7.4 In the case of a 'Fail' verdict, a repeat performance will be recorded for the External examiner, who will then normally join the final oral defense and deliberations via teleconferencing.
- 6.7.5 A list of stylistic and typographic errors appearing in the dissertation should be given to the candidate for correction after the examination.
- 6.7.6 Faculty members of the student's home department as well as members of FGSR Council (or their alternates) have the right to attend doctoral examinations but should notify the Chair of the Examining Committee.
- 6.7.6.1 Other persons may attend the examination only with special permission of the Dean, FGSR, and the Chair of the examining committee. Except for the Dean, FGSR, (or Vice-Dean or Associate Dean or Pro Dean) who may participate fully in the examination, persons who are not members of the examining committee: (a) may participate in the questioning *only by permission* of the Chair of the Committee and (b) are not permitted to participate in the discussion of the student's performance and therefore must withdraw before such discussion commences (see "Attendance at Examinations" and "Attendance of Pro Dean at Examinations").
- 6.7.7 Before the candidate is invited to enter the examination room, the Committee will briefly meet to review procedure.
- 6.7.7.1 The order of questioning and time allotted to each questioner will be determined by the committee prior to the commencement of the exam.
- 6.7.7.2 The external examiner and extra departmental representative, in that order, will always be invited to place the first questions if they wish.
- 6.7.7.3 The supervisor will ordinarily be the final questioner. Further rounds of questions may follow if necessary.
- 6.7.7.4 At the discretion of the chair, examiners may be allowed to ask questions arising from other examiners' questions or the candidate's replies at appropriate points.
- 6.7.7.5 Three (3) hours should be allotted for the examination - with most examinations lasting approximately two (2) hours.
- 6.7.7.6 Before questioning begins, the candidate will be given the opportunity of making an opening statement briefly introducing the topic or methodology of the essay or dissertation.
- 6.7.7.7 The chair may wish to give the candidate an opportunity to give a general response at the end of the questions.
- 6.7.7.8 After the questioning has come to an end, the candidate and all observers will be asked to leave the room and the committee will make a decision on two issues:
- 6.7.7.8.1 the acceptability of the essay component of the dissertation (PhD);
- 6.7.7.8.2 and the acceptability of the oral defense, considering the level of knowledge displayed by the candidate.
- 6.7.7.9 After a decision has been reached, the candidate will be asked to return and will be informed of the decision of the committee.

APPENDIX I: Composition of Examining Committees

	Master's Final	Doctoral Candidacy	Doctoral Final	
Number of voting Committee Members	At least 3	At least 5	At least 5	This checklist is provided as an aide. If questions arise, or when unsure about a matter, consult the policy as written in the University Calendar and the FGSR Graduate Program Manual.
Supervisor/Supervisory Committee is part of the examining committee?	Yes			
Examination Committee Chair?	Must be from Department (or Faculty if non-departmentalized). Cannot be the Supervisor. <i>*The Department of Music uses non-voting Chairs.</i>			
Number of examiners who hold a full-time Faculty (tenured or tenure-track), Faculty Service Officer (FSO), or Special Continuing appointment at the University of Alberta?	At least 2	At least 3	At least 3	Retired faculty and faculty service officers also qualify. On the different categories of appointment, see A1.1, A1.3, and C1.1 of the <u>Recruitment Policy (Appendix A) Definition and Categories of Academic Staff and Colleagues</u> (available from UAPPOL).
Number of examiners who have a degree equivalent or higher than that being examined?	At least 2	At least 3	At least 3	
Number of Arm's Length Examiners?	At least 1	At least 2	At least 2	An arm's length examiner is an individual who is not a member of the supervisory committee; not connected with the thesis research in a significant way; not associated with the student, outside of usual contact in courses or other non-thesis activities; and not a close collaborator of the supervisor. An arm's length examiner may be from the same department (or Faculty if non-departmentalized), and may serve as arm's length examiner for both the candidacy and the final.
Number from Outside the University (External Examiner/Reader)?	Not Applicable	Not Applicable	1	An external examiner is present at the exam; and an external reader is not. According to FGSR, the

				External counts as one of the Arm's Length Examiners.
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As of May 2013, the approval of the appointment of the examining committee, including the appointment of an external examiner or reader, has been delegated to the Deans of the teaching Faculties. Deans may choose to sub-delegate this power, for example, to an Associate Dean. The approval of the membership of a doctoral candidacy examination committee has been delegated to the departments.

Eligibility as Supervisor(s):

The supervisor (or at least one of the supervisors if there are multiple supervisors) must be:

- a) a tenured, tenure-track, or retired faculty member, or a Faculty Service Officer (FSO), of the University of Alberta;
- b) active in the general subject area of the student's research;
- c) demonstrate continuing scholarly or creative activity of an original nature; and
- d) either hold a degree equivalent to or higher than that for which the student is a candidate, or have a demonstrated record of successfully supervising students for the degree.

As of May 2013, the approval of the appointment of a supervisor(s) has been delegated to the Deans of the teaching Faculties. Deans may choose to sub-delegate this power, for example, to an Associate Dean (Graduate Studies), an Associate Chair (Graduate Studies), or a Graduate Studies Committee. Contact your department (or Faculty if non-departmentalized) for further guidance.

APPENDIX II: Checklist for First Meeting with a Graduate Student

	<p>Discuss the role of the department (or Faculty where non-departmentalized) and the role of the Faculty of Graduate Studies and Research (FGSR), and identify key members of faculty and staff within the department (or Faculty), including the graduate coordinator and the graduate administrator. For guidance: http://www.gradstudies.ualberta.ca/gpm/Section1.aspx</p>
	<p>Identify the documents with which every graduate student should be familiar, including the University Calendar, the Graduate Program Manual, and any departmental graduate handbooks. See: http://www.registrar.ualberta.ca/calendar/ and http://www.gradstudies.ualberta.ca/gpm.aspx</p>
	<p>Review the registration requirements of the student's program. Advise all students of their responsibility to ensure that their registration is accurate, complete and submitted before the registration deadlines, and advise of the consequences of letting their program lapse. Advise all students of their responsibility to pay all fees by the deadline dates set out in the University Calendar. See: http://www.gradstudies.ualberta.ca/gpm/Section1/TheGraduateStudent.aspx and http://www.registrar.ualberta.ca/calendar/</p>
	<p>Introduce the graduate student to the Code of Student Behaviour, the Practicum Intervention Policy (if applicable), and the university's Research and Scholarship Integrity Policy. Direct the student to read <i>A Guide to Academic Integrity for Graduate Students</i>, available online from the Truth in Education (TIE) website. Note that if alleged inappropriate academic behaviour is detected in a course, it is investigated by the Dean (or designate) of the Faculty offering the course. If the alleged inappropriate academic behaviour is detected in a thesis or capping exercise, it is investigated by the Dean (or designate) of FGSR. See: http://www.governance.ualberta.ca/en/StudentAppeals.aspx, http://www.tie.ualberta.ca/ and https://policiesonline.ualberta.ca/PoliciesProcedures/Pages/DispPol.aspx?PID=70</p>
	<p>Discuss (or reiterate) the academic requirements of the program, including the minimum GPA requirements and the minimum grade requirements for individual courses. Discuss the residence requirement (if applicable) and the time limits for completion of a graduate degree. Discuss (or reiterate) the requirement for all graduate students at the University of Alberta to complete academic integrity and ethics training. See: http://www.gradstudies.ualberta.ca/gpm/Section7.aspx</p>
	<p>Discuss the role of a supervisor, including the assistance provided in planning a student's program, and a supervisor's obligation to stay informed about the student's research activities and progress. See: http://www.gradstudies.ualberta.ca/gpm/Section1/TheSupervisor.aspx</p>

	<p>Discuss funding, making clear whether funding is or is not guaranteed, and discuss the possibility of future applications for scholarships and other awards. Be aware of any contractual obligations attached to graduate teaching or research assistantships. See: http://www.gradstudies.ualberta.ca/awardsfunding.aspx and http://www.gsa.ualberta.ca/</p>
	<p>Discuss the importance of maintaining open communication throughout the student’s program of studies. Exchange contact details and discuss preferences for keeping in touch (e.g. email, in person, phone) and your general availability. Discuss the obligation of the student to keep the supervisor informed of progress. Discuss the scheduling of meetings and expectations for how many meetings, as well as the importance of record-keeping. Discuss expectations with respect to attendance, especially in relation to labs.</p>
	<p>Discuss the university’s policy of public access to a thesis, including the availability of access to a finished thesis through the library or increasingly via the Internet, and the possible implications of this policy with respect to any future publication plans or (if applicable) patent applications. See: http://www.gfcpolicymanual.ualberta.ca/en/96ResearchPolicies/961GeneralStatement.aspx and http://www.gradstudies.ualberta.ca/gpm/Section8/Section8-4.aspx</p>
	<p>Where collaboration in research is expected, discuss your practice and the practice of your department with respect to co-authorship, first authorship, and acknowledgement of contributions. Discuss the availability of the guidelines on authorship in the Graduate Program Manual and the university’s <i>Intellectual Property Guidelines for Graduate Students and Supervisors</i>. See: http://www.gradstudies.ualberta.ca/gpm/Section10/GuidelinesForAuthorship.aspx and http://www.gradstudies.ualberta.ca/degreesuperv/ip.aspx</p>
	<p>Mention the availability of professional development opportunities, such as the teaching development week organized by FGSR and the guidance offered by the U of A Careers Centre. See http://www.gradstudies.ualberta.ca/profdev.aspx and http://www.caps.ualberta.ca/</p>
	<p>Mention the availability of various resources on campus to assist graduate students, including the Academic Support Centre, the Centre for Writers (C4W), the Graduate Students’ Association (GSA), any departmental-specific groups, and the OmbudService. See: http://www.studentsuccess.ualberta.ca/, http://www.c4w.arts.ualberta.ca/ , http://www.gsa.ualberta.ca/ and http://www.ombudservice.ualberta.ca/</p>

Optional: If you use this form for record-keeping purposes:

Date of meeting: _____

Signature of Student: _____

Signature of Supervisor: _____

APPENDIX III: Supervisors on Leave (Including Sabbaticals)

Leaves

Supervisors must make arrangements for the adequate provision of alternative supervision of their graduate students during any period of leave exceeding two months in duration. This can include medical leaves, maternity leaves, leaves of absence, and sabbatical leaves. Faculty members who intend to take leave for a period exceeding two months and who have graduate students under their supervision shall submit to the Chair or Associate Chair (Graduate Studies) of the department (or Associate Dean (Graduate Studies) for non-departmentalized Faculties) and to the graduate student(s) involved a written statement describing the arrangements which have been made to provide satisfactory supervision during the period of leave. The supervisor shall nominate a member of the department (or Faculty where non-departmentalized), who in the case of PhD students should be a member of the supervisory committee, to be empowered to act on behalf of the supervisor in matters pertaining to graduate student(s). Please note that the FGSR has no funds available for supervisors on leave to attend the final examination.

The source backing this guidance is section 203.10 of the Calendar, which provides: "...It is the responsibility of supervisors to make adequate provision for supervision of their graduate students during their leave. Therefore, if a supervisor is to be absent from the University for a period exceeding two months, it is the supervisor's responsibility to nominate an adequate interim substitute and to inform the student, the department and the Faculty of Graduate Studies and Research. ..."

Sabbaticals

A similar obligation for supervisors going on sabbatical to make adequate advance arrangements is found in clause B(6) of Appendix E of the Faculty Agreement, which provides [with added guidance for non-departmentalized Faculties]:

"Staff members who intend to take sabbatical during a period in which they have graduate students under their supervision shall submit to the Chair of their department [or Associate Dean (Graduate Studies) for non-departmentalized Faculties] and to the graduate student involved a written statement describing the arrangements which have been made to provide satisfactory supervision of their student(s) during the sabbatical, and as well nominate a member of the department who will be empowered to act on behalf of the supervisor in matters pertaining to the graduate student(s). After approval by the Chair of the department [or Associate Dean (Graduate studies)] a copy of this statement should be forwarded to the Dean of the Faculty of Graduate Studies and Research [for the student's file].

If possible, the staff member should make the above arrangements prior to applying for sabbatical and attach the relevant documentation to the application. If these arrangements are not completed prior to applying the staff member should include a statement in the application to the effect that the Graduate Studies procedure will be followed prior to the sabbatical."