



UNIVERSITY OF TORONTO

Proposal for
Restructuring of Graduate Programs
and
New Graduate Programs:
Master of Music and Doctor of Musical Arts
in
Music Performance

Faculty of Music

November, 2006

TABLE OF CONTENTS

1 Executive Summary.....

2 Academic.....

2.1 Description and rationale for the proposal.....

2.1.1 Description of proposed program

2.1.2 Rationale for proposal

2.2 Pedagogical and other academic objectives, including expected
benefits of the proposed program.....

2.3 Impact on the Department's and Division's program of study,
including impact on other divisions, if any

2.4 Evidence of consultation with other affected divisions.....

2.5 Appropriateness of the name and designation of the new program.....

2.6 Faculty members.....

Appendix A. DMA in Composition.....

Appendix B. DMA in Performance.....

1 Executive Summary

The Faculty of Music is proposing to restructure its programs to reflect more accurately the current functioning of its divisions. The proposed structure will be comprised of: 1) the research program of *Music* which will offer the degrees of Master of Arts (M.A.) and Doctor of Philosophy (Ph.D.) in Musicology, Ethnomusicology and Music Education, and 2) the professional program of *Music Performance* which will offer the degrees of Master of Music (Mus.M.) in 9 fields and the Doctor of Musical Arts (DMA) in 2 fields: Composition and Performance. The Mus.M. and the Mus.Doc. (to be renamed the DMA) were formerly in the program of *Music* and will now be in the program of *Music Performance*.

The 9 areas of concentration in the Mus.M. are currently being offered as areas of specialization in the field of Performance, and this proposal will approve them as separate fields in the new program of *Music Performance*. The professional doctorate is currently offered under the name Doctor of Music (Mus.Doc.) within the program of *Music*. This proposal will change the name of the degree to Doctor of Musical Arts (DMA) and move the professional doctorate from the program of *Music* to the newly named program of *Music Performance*. The single field of Composition in the Mus.Doc. will join a newly proposed field of Performance in the DMA.

The growth in the performance area of the music discipline has led to an increase in the number of fields of study and to the need for a professional doctorate in performance. At the master's level, students focus on honing their performance skills and thus require highly specialized training. In addition to the traditional areas of concentration in music: **Composition, Instrumental, Vocal, Opera and Conducting** several other specialties have emerged in recent years. **Jazz** is now a standard discipline in music schools; **Collaborative Piano**, once known as piano accompaniment, is now a specialization among piano professionals; **Vocal Pedagogy** is a growing field within vocal performance and the University of Toronto is uniquely placed to offer a comprehensive specialization in this area; **Piano Pedagogy** is one of the newest, most popular and successful fields of study within performance. These 9 fields in *Music Performance* are recognized throughout North America as separate specializations within the discipline. It is important for the University of Toronto to offer these specific fields in order to remain competitive in the recruitment of master's students. We currently have no expectations for the addition of other specializations in the future.

It is now commonplace in North American universities and music schools to offer a professional doctorate. Numerous inquiries from students and alumni have made it evident that a DMA in Performance is a much-needed addition to the degree offerings at the Faculty of Music. Universities throughout North America routinely require that prospective new faculty members in Performance and Composition have a DMA as well as a high level of skill in their craft. Performance and Composition faculty are often expected to teach graduate seminars, supervise graduate students and participate in other activities that require a doctorate. In order for students from the Faculty of Music to be competitive in this marketplace they must have a DMA in their area of expertise.

Our 2004-05 external review recommended pursuing a performance degree at the doctoral level and this was endorsed as well in our *Stepping Up* plan. A more robust set of graduate degree offerings at the Faculty of Music will enhance our selective excellence and competitive edge and help us better compete for students nationally and internationally.

Additional resource implications apply primarily to the DMA in Performance. The 9 fields in the Mus.M. and the DMA in Composition are already accounted for in the Faculty of Music budget. All degrees in the *Music Performance* program are professional degrees and do not come under the guaranteed funding package of the University of Toronto. The addition of DMA students in Performance will increase revenue in the Faculty and allow for the hiring of one additional assistant professor to provide additional coursework and advising required by the additional students. This revenue will also provide for an assistant to our Graduate Administrator. Both of these changes were discussed (and approved by the Office of the Vice-President and Provost) in our 5-year *Stepping UP* plan and in our graduate enrolment expansion plan.

The DMA in Performance will strengthen the entire graduate program by bringing to the Faculty outstanding performer-scholars. This will result in an increased level of quality in performing ensembles and the addition of advanced performance research to the curriculum. The Faculty envisions admitting 4 to 5 students into the DMA each year for a steady state of 20 students.

The expected date of implementation of the Program of *Music Performance* is September, 2007.

2 Academic

2.1 Description and rationale for the proposal

2.1.1 Description of proposed program

The previous structure of the Faculty of Music was in two programs with the accompanying degrees:

Program of *Music*

MA fields

Musicology

MusM fields

Composition

Performance

Music Education

PhD fields

Musicology

MusDoc fields

Composition

Program of *Music Education*

PhD fields

Music Education

The nature of the fields of Musicology, Composition, Music Education and Performance has changed substantially over the past two decades so that it is now imperative that we re-structure our programs to fit the new order. Ethnomusicology is now recognized as a separate field of research from Musicology. Graduate study in Music Education is now a research field. Composition and Performance are professional fields with a need for a doctoral

degree. The areas of specialty within the Master's in Performance have increased to the point that separate fields are required within the discipline. The following is the program structure which best fits our current practice:

Program of *Music*

MA fields

Musicology
Ethnomusicology
Music Education

PhD fields

Musicology
Ethnomusicology
Music Education

Program of *Music Performance*

MusM fields

Composition
Instrumental
Vocal
Conducting
Opera
Jazz
Collaborative Piano
Vocal Pedagogy
Piano Pedagogy

DMA fields

Composition
Performance

2.1.2 Rationale for proposal

The various disciplines within the Faculty of Music have evolved over recent years in a way that necessitates a restructuring of our graduate programs. The fields of Musicology, Ethnomusicology and Music Education are clearly research degrees and the fields of Composition and 8 individual specializations in Performance are clearly professional degrees. Thus the program structure that fits our degree offerings is the Program of *Music* for the research degrees and the Program of *Music Performance* for the professional degrees. The Faculty of Music currently offers a Mus.M. and a DMA in Composition and a Mus.M. in Performance. This proposal will divide the Mus.M. degree into Composition plus 8 separate fields of Performance and create a DMA with the fields of Composition and Performance.

The growth in the performance area of the music discipline has led to an increase in the number of fields of study and to the need for a professional doctorate in performance. The music profession is becoming more specialized and the need for students to focus on a specific area of music performance at the Master's level is essential. In addition to the standard areas of concentration in music: Composition, Instrumental, Vocal, Opera and Conducting several other specialties have emerged. Jazz is now a standard discipline in music schools; Collaborative Piano, once known as piano accompaniment, is now a specialization among piano professionals; Vocal Pedagogy is a growing field within vocal performance and the University of Toronto is uniquely placed to offer a comprehensive specialization in this area; Piano Pedagogy is one of the newest and most popular and successful fields of study within performance.

It is now commonplace in North American universities and music schools to offer a professional doctorate in *Music Performance*. In Canada, professional doctorates in performance are offered at McGill University and UBC. Numerous inquiries from students and alumni have made it evident that a DMA in *Music Performance* is a much-needed addition to the degree offerings at the Faculty of Music. With the international profile of the performance faculty, combined with the connections of the music faculty to the world-class musicians in Toronto

and the province of Ontario, the DMA in performance will be the capstone to the professional degree offerings at the Faculty of Music.

2.2 Pedagogical and other academic issues, including expected benefits of the proposed program

The role of the university music professor in performance has changed over the past 20 years. It was previously sufficient for an accomplished teacher/performer to provide performance instruction and specific career direction to students. It is now imperative that the teacher be well versed in performance research, historical practice, pedagogy and writing skills to prepare students for careers as performers and university teachers. Most universities in North America now require a professional or research doctorate of their performance professors. Even some music conservatories, realizing the changing role of musicians in today's world, are requiring advanced academic degrees of their world-class performance teachers.

A DMA at the University of Toronto will allow the Faculty of Music to keep pace with other universities in North America which routinely offer professional doctorates in music. Canadian students will have the option of remaining in Canada and studying in the major cultural center of Toronto to obtain advanced graduate degrees.

2.3 Impact on the Department's and Division's program of study, including impact on other divisions

The graduate program at the Faculty of Music will be strengthened by the presence of performance students who have academic qualifications as well as outstanding performing ability. This should have a carry over effect through the Master's program to the undergraduate performance and academic programs of the Faculty. The overall quality of graduate seminars should be enhanced by the addition of high-level performance students. Research courses will be expanded to include areas of performance which have not been included up this point. This will necessitate an increased demand on the supervisory obligations of musicology and music education faculty as well as performance faculty, but it should make our overall offerings in music research more well-rounded. There will be no increase in undergraduate enrolment while graduate expansion is taking place. The undergraduate performance and research areas will be enhanced by the presence of very highly qualified and motivated doctoral students in performance.

2.4 Evidence of consultation with other affected divisions

Plans for the DMA in Performance were initiated by the Dean, Associate Dean for Graduate Education and Performance Coordinator. A working group of full-time core performance faculty was established and met several times to draft the proposal. Graduate students and alumni were consulted in the early stages of the proposal draft and were involved in consequent meetings in the Faculty. The proposal was presented to the Coordinator of Musicology and other senior members of the Musicology division and the DMA proposal was drafted in close alignment with the revised PhD program in Musicology. The Coordinator of the Composition division was consulted and the Associate Dean, Graduate Education met with

the entire Composition faculty for discussion. The working group was expanded to include all full-time performance faculty. Current graduate students were included in discussions. The proposal was passed at Coordinator's committee, Performance division committee and Graduate Faculty committee. It was presented for information at Faculty Council.

The re-structuring of the Performance area into nine separate fields was also passed at the Coordinator's committee, Performance division, Composition division, Graduate Faculty, and for information at Faculty Council. The re-structuring was initiated at the advice of the School of Graduate Studies.

There was also consultation with Ontario Studies in Education (OISE/UT) and the University of Toronto at Scarborough (UTSC).

2.5 Appropriateness of the name and designation of the new program

The Master of Music (Mus.M.) degree is the internationally recognized name for a professional master's degree in Composition and in Performance areas. The Doctor of Musical Arts (DMA) is the accepted name of the doctorate in performance. It is the name used at UBC in Canada and in the vast majority of universities and music schools in the United States.

The areas of specialty within Performance have increased to the point that separate fields are required within the discipline. The following is the program structure which best fits our current practice:

MusM fields in:

Composition
Instrumental
Vocal
Conducting
Opera
Jazz
Vocal Pedagogy
Collaborative Piano
Piano Pedagogy

DMA fields in:

Composition
Performance

Doctoral Program in *Music Performance*

DMA in Composition field: Applicants must submit scores of at least two extended compositions in various media and a tape of at least one of them.

DMA in Performance field: Applicants must prepare an audition of at least 60 minutes in length that includes works in at least three contrasting styles and periods. Applicants must submit with their application an essay representative of their work in music history. An interview is also required.

Information about application procedures, auditions and other relevant matters of interest to prospective students is contained in a pamphlet produced by the Graduate Department of Music and is on the Faculty of Music website: www.music.utoronto.ca

Evaluation of applications is done by three-member faculty committees in each of the fields of Composition and Performance. Recommendations are screened by the Chair and Graduate Coordinator and then sent on to the School of Graduate Studies for final approval. Fellowships are assigned by the Chair and Graduate Coordinator in consultation with the divisional committees. Teaching Assistantships are not assigned until September following interviews.

2.6 Faculty members

In the *Music Performance* program at the Faculty of Music there are 12 tenured or tenure-track core faculty members, 11 non-tenured core faculty members, 3 tenured core faculty members and 4 non-tenured core faculty members who also teach in other graduate programs, and 29 non-core faculty members who teach exclusively in the *Music Performance* program. In addition, there are 21 tenured or tenure-track core faculty members who teach in both the *Music Performance* program and the *Music* program.

In the past three years we have added core faculty members in Jazz, Collaborative Piano and Piano Pedagogy. We are hiring an additional full-time position in Jazz in 2006-07. The job posting is included in this Brief as Appendix "L." We are planning a second full-time position in Collaborative Piano, and two or three additional full-time tenure track appointments in Performance. These personnel change were discussed and approved at the Provostial level in our 5-year *Stepping UP* plan and in our graduate enrolment expansion plan and will be implemented during the next five years.

Appendix "A"

DMA in Composition

1. DMA students are required to be in residence for two years except for absences necessary for research and authorized and approved by the Department. To fulfill this requirement a student must be in such geographical proximity as to be able to visit the campus regularly and participate fully in the university's activities associated with the program.

2. All coursework, with the exception of MUS 3999Y *Research Project (DMA)* must be completed by the end of the second year. MUS 3999Y must be started in the second year and completed by the end of the third year. This course lays the groundwork for the Major Field Examination which must be taken at the end of the third year.

3. A Major Field Examination replaces the Comprehensive Examination and must be taken at the end of the third year.

The Major Field examination is associated with MUS 3999Y *Research Project (DMA)* and is scheduled to take place no later than April of year three. Prior to this, the student must submit an initial dissertation proposal of 500-1000 words by the beginning of year two. This proposal will derive from the research and writing being undertaken for MUS 3999Y, and its purpose is to elicit constructive advice from graduate faculty that may help both to direct the student's study and prepare him or her for the Major Field examination. Furthermore, based on these responses, and on faculty members' fields of expertise, the supervisor will appoint a Major Field Examination Committee comprising the supervisor and at least two other members of the graduate faculty.

The purpose of the Major Field examination is to assess the student's general knowledge of his or her chosen research field and to examine the theoretical premises and methodological approaches set out in the research paper

The supervisor will determine a grade for MUS 3999Y, and the Major Field Examination Committee will pass or fail the student's performance in the oral examination. The student must attain at least an A- in MUS 3999Y and a pass on the oral examination in order to proceed with the DMA. In the event that these standards are not met, a second Major Field examination will be scheduled approximately three months later for a second attempt at the oral examination. A failure to achieve the standards set for the oral examination at the second attempt results in the student being required to withdraw from the program.

It is the responsibility of the Graduate Coordinator to inform the student of the results of the Major Field examination as soon as possible. It is the responsibility of the Major Field Examination Committee to make a recommendation to the Graduate Coordinator concerning the timing of the second examination if necessary. The committee appointed to conduct the second examination should as far as possible include the same members who examined the student in the first place.

On successful completion of all courses, language and Major Field exam requirements, a doctoral *student* becomes a doctoral *candidate* and embarks fully on dissertation research and writing and on the completion of the recital requirements.

Rationale:

This proposal is meant to clarify the course schedule for DMA students in Composition. In most cases, students will be in residence for all four years of the program, but they will be required to be in residence for two years. Students must now begin MUS 3999Y in their second year and complete the course by the end of the third year so that they are prepared for their Major Field Examination.

The Major Field Examination replaces a Comprehensive examination and covers research material from MUS 3999Y.

These changes in the DMA program are being made as part of a self-study in preparation for an OCGS Review in the fall of 2006. The changes keep the requirements of the DMA in Composition in line with other doctoral degree programs currently in the Faculty of Music, with the performance doctorate which is being proposed and with other doctoral degrees in related disciplines across the University of Toronto.

Program Requirements (for Calendar):

1. Students must take a minimum of five full-course equivalents, including MUS 3300Y, MUS 3305Y and MUS 3999Y (research project, selected in consultation with the advisory committee). Students entering from outside the University of Toronto will be given diagnostic tests in musical analysis, counterpoint and harmony, the result of which may be additional course requirements.

All coursework, with the exception of MUS 3999Y, which must be started in second year and finished by the end of third year, must be completed by the end of the second year.

Upon completion of the course work, students are required to present a recital of original works (MUS 3888Y) to the satisfaction of the Department. This course is in addition to the five full-course requirements. In some cases professional quality recordings of performances totaling the equivalent of a full recital may be substituted.

2. The thesis for the DMA shall be an extended composition approved by the Department, prepared under the supervision of an advisory committee and defended at the final oral examination.

3. Students must complete all requirements of the DMA within six years.

Course Description Change

MUS 3999Y Research Project (DMA)

Independent work by doctoral students under the supervision of a faculty advisor. This course is to be started in the second year of study and completed by the end of the third year. The course prepares the student for the Major Field Examination which will take place no later than April of year three.

APPENDIX B

Doctor of Musical Arts (DMA) in Performance

Rationale:

The Faculty of Music at the University of Toronto is one of the leading schools of music in North America. In order to maintain this reputation and provide our students with the widest range of opportunities possible, we feel it is necessary to provide degree options commensurate with those offered in other university music programs.

The 2004-05 external review of the Faculty of Music recommended pursuing a performance degree at the doctoral level and this was endorsed in our *Stepping UP* plan. While common in the United States, such degrees are relatively rare in Canada, requiring most Canadian students interested in a performance doctorate to go south of the border. Discussions with current performance graduate students and recent alumni of the Faculty of Music have made it clear that a professional doctorate at the U of Toronto would be in high demand and very competitive with similar degrees in the U.S.

The DMA in Performance is structured as a professional doctorate program and funded similarly to the professional Mus.M. in Performance. However, a substantial portion of additional revenues from the Graduate Enrolment Expansion will be used to augment the packages we make available to our performance students to offset their tuition and expenses.

This proposal to establish a DMA in Performance is timely in view of (a) the initiative by the province of Ontario on Graduate Enrolment Expansion, (b) an upcoming OCGS review of all graduate programs in the Graduate Department of Music in 2006, (c) the University of Toronto's desire to admit undergraduate applicants of exceptional potential directly into the doctoral stream, and (d) the increased demand for a professional doctorate by performance students in Canada and the United States. We therefore view this proposal as: an opportunity to renew our commitment to excellence; a means to continue to attract the very best applicants nationally and internationally; and to maintain our leadership of advanced studies in music within Canada and North America.

Program Requirements (for the Calendar)

Applicants admitted with a Master's degree in performance must complete a minimum of five full courses. MUS 4800H *DMA Seminar* is taken in the first term and work on MUS 4899H *Research in Performance* is begun in the second. MUS 4844Y and MUS 4845Y *Advanced Applied Music I & II* are also required. The two remaining full course requirements must be graduate seminar courses. Coursework should be completed by the end of the second year of study with an average grade of at least A-. Exceptions to the time of completion are *Research in Performance*, which lays the groundwork for the dissertation research and leads to a Major Field examination in the middle of year two, and *Advanced Applied Music II*. Students may be required to take additional courses or acquire other skills to meet the needs of their proposed areas of study.

Students will also be required to perform three *DMA Recitals* MUS 4866Y, MUS 4877Y, MUS 4888Y. These recitals are in addition to the five full course requirements. The format of these

recitals will be determined in consultation with the major teacher and the supervisory committee.

In addition, reading knowledge in one language other than English is required. The required language will be determined by the Department. The Department may require competence in additional languages. All remaining course and language requirements, including the field exam, must be completed successfully by the end of year two.

Detailed Program Description

There are six main requirements in the DMA program in Performance:

- a) Fulfillment of the residence requirement
- b) Fulfillment of course requirements
- c) Successful completion of the Major Field examination associated with MUS 4899H *Research in Performance*
- d) Fulfillment of language requirement(s)
- e) Successful completion of three *DMA Recitals*
- f) The writing and successful defense of a dissertation

A. Residence Requirement

DMA students are required to be in residence for two years except for absences necessary for research and authorized and approved by the Department. To fulfill this requirement a student must be in such geographical proximity as to be able to visit the campus regularly and participate fully in the university's activities associated with the program.

B. Course Requirements

Students are required to take five full-course equivalents. All required courses, with the exception of *Advanced Applied Music I & II*, must be graduate seminar courses. The Department may prescribe additional courses if it is felt they are necessary to develop the knowledge and skills required for a student's proposed area of study. By the end of the first year of registration, two and a half full-course equivalents must be completed with an average grade of A-: the DMA seminar is compulsory and must be taken in the first term; other courses will be graduate seminar courses chosen from a Departmental list although, with Departmental approval, one half-course at the graduate level may be taken outside the Department. In addition, MUS 4899H *Research in Performance*, which lays the groundwork for the dissertation, must be started at the beginning of the second term of the first year and must be completed by the end of the first term of year two.

During their first year, students are expected to discuss their interests, expectations and research objectives with faculty members. An appropriate supervisor for MUS 4899H *Research in Performance* must then be agreed upon. The supervisor will be primarily responsible for determining the structure and content of *Research in Performance*, which will include a research paper.

Two full courses of applied lessons, *Advanced Applied Music I & II*, are required. The structure of these lessons will be made in consultation with the major teacher. These lessons are intended to prepare the student for the required three *DMA Recitals* and must be completed prior to the final recital.

Participation in ensembles and other performing groups may be required as part of an individual's area of study. However, these courses will not count as part of the required five full-courses.

An average grade of A- must be maintained to continue with the doctorate; otherwise the student will be required to transfer into the Master's program. Successful students will go on to take two and a half more full-course equivalents in the second year, inclusive of *DMA Seminar* in the first term and *Research in Performance* from the beginning of the second term.

All course requirements, with the exception of *Applied Music II*, must be completed by the end of year two.

C. Major Field Examination

The Major Field examination is associated with *Research in Performance* and is scheduled to take place no later than January of year two. Prior to this, the student must submit an initial dissertation proposal of up to 2000 words by the beginning of year two. This proposal will derive from the research and writing being undertaken for *Research in Performance*, and its purpose is to elicit constructive advice from graduate faculty that may help both to direct the student's study and prepare him or her for the Major Field examination. Furthermore, based on these responses, and on faculty members' fields of expertise, the supervisor will appoint a Major Field Examination Committee comprising the supervisor and at least two other members of the graduate faculty.

The purpose of the Major Field examination is to assess the student's general knowledge of his or her chosen research field, to examine the theoretical premises and methodological approaches set out in the research paper, and to determine eligibility to continue to the research and writing stages of the dissertation.

The supervisor will determine a grade for *Research in Performance*, and the Major Field Examination Committee will pass or fail the student's performance in the oral examination. The student must attain at least an A- in *Research in Performance* and a pass on the oral examination in order to proceed with the DMA. In the event that these standards are not met, a second Major Field examination will be scheduled approximately two months later for the resubmission of the research paper and/or a second attempt at the oral examination. A failure to achieve the standards set for the written and/or oral examination at the second attempt results in the student being required to withdraw from the program.

It is the responsibility of the Graduate Coordinator to inform the student of the results of the Major Field examination as soon as possible. It is the responsibility of the Major Field Examination Committee to make a recommendation to the Graduate Coordinator concerning the timing of the second examination if necessary. The committee appointed to conduct the

second examination should as far as possible include the same members who examined the student in the first place.

On successful completion of all courses, language and Major Field exam requirements, a doctoral *student* becomes a doctoral *candidate* and embarks fully on dissertation research and writing and on the completion of the recital requirements.

D. Language Requirements

Students must demonstrate an advanced reading knowledge of a language other than English, usually French, German or Italian. This required language will be determined by the Department. The Department may also require competence in additional languages deemed necessary for a proposed area of research. Language requirements must be completed successfully by the end of year two.

E. DMA Recitals

Three *DMA Recitals*, MUS 4866Y, MUS 4877Y, MUS 4888Y, are required over the four years of the doctoral program. Normally the recitals will take place in the third and fourth years of the program, but the exact timing as well as the format of these recitals will be determined in consultation with the major teacher and supervisor. All three recitals must be successfully completed prior to the oral defense of the dissertation. The recital grade is credit/no credit.

At least two weeks prior to each recital, the student will perform the recital material for a DMA Recital Committee consisting of the major teacher and one other member of the graduate faculty to be selected by the student. This DMA Recital Committee will determine if the student has prepared the recital material sufficiently to present the recital. If approval is granted, the student will perform the recital for credit. If approval is not granted, the student must, within six months, prepare the recital again and receive approval from the recital committee to perform the recital. Two unsatisfactory assessments (consecutive or in total) will result in a recommendation for termination of the student's registration in the program.

F. The Doctoral Dissertation

The doctoral dissertation must be a piece of original scholarship submitted in conformity with the guidelines stated below. In most cases, the doctoral candidate's supervisor for *Research in Performance* will continue to act as supervisor for the rest of the doctorate. A Doctoral Advisory Committee will be struck on successful completion of *Research in Performance* and the Major Field examination: this committee must consist of at least three members of the University of Toronto's graduate faculty, one of whom, if appropriate, may be from outside the Graduate Department of Music. In many cases, the Major Field Examination Committee will become the candidate's Doctoral Advisory Committee.

Within a month of the successful completion of *Research in Performance* and the Major Field examination, a revised and more detailed dissertation proposal must be submitted that also outlines a tentative schedule for research and writing. The Doctoral Advisory Committee will meet with the candidate in order to approve the dissertation proposal and offer advice.

Thereafter, the candidate will meet no less than twice a year with the Doctoral Advisory Committee. The candidate will prepare progress reports, including written work, to be circulated to committee members at least two weeks in advance of the meetings (or longer, in the event of a substantial body of written work). The Doctoral Advisory Committee will then prepare its own report of the meeting and will indicate whether or not satisfactory progress towards the doctorate has been made. In cases where progress is unsatisfactory, clear guidelines must be provided that set out expectations to be met at the next meeting. Two unsatisfactory assessments (consecutive or in total) will result in the candidate being required to withdraw from the program.

In many cases, fieldwork will be required as part of the doctoral study. Candidates planning to undertake fieldwork must apply to the Graduate Coordinator for off-campus status. All off-campus candidates must leave an official field address with the Graduate Office while they are away. Since it is each candidate's responsibility to apply for off-campus status, failure to apply could result in forfeiture of registration, fellowships and awards, and loss of full-time graduate status. University policy regarding "Safety in the Field" outlines a hierarchy of responsibility for safety starting with the candidate's academic supervisor. Before departing for the field, the candidate must file a letter with the Department that acknowledges awareness of any risks in the proposed fieldwork. In some instances, doctoral candidates may need to satisfy an ethics review, in which case research must be structured according to the University of Toronto's guidelines on the use of human subjects.

When the Doctoral Advisory Committee is satisfied that the dissertation is ready to proceed to its oral defense, the candidate will prepare the work according to the formatting guidelines established by the University of Toronto's School of Graduate Studies. The dissertation shall not exceed 40,000 words exclusive of notes, bibliography, and musical examples. Exceeding the prescribed length limit is a sufficient reason for a dissertation to be refused examination. Once the dissertation has been fully prepared for submission, a doctoral *candidate* becomes a doctoral *author*.

The Final Oral Examination will be administered by the School of Graduate Studies. A date will be set for the DMA defense roughly eight weeks after the submission of the dissertation. The Doctoral Defense Committee will ordinarily consist of five or six voting members (There must be a quorum of four voting members) and will include the supervisor, other members of the Doctoral Advisory Committee (only two of whom may be voting members), at least one internal reader who has not been closely involved in the supervision of the thesis, and an external examiner from another university who is an expert in the author's field of study. The external examiner will provide a written report to the author and the other members of the Doctoral Defense Committee no less than two weeks prior to the defense.

G. Extensions, Lapsing and Reinstatement

It is the Graduate Department of Music's aim that doctoral candidates complete their degrees within four years. A candidate who has failed to complete all degree requirements within six years may be granted a one-year extension, if the Department approves. The Department is likely to approve such a request if the candidate can provide evidence that he or she has made substantial progress and is likely to finish within the one-year extension. The DMA candidates who fail to complete the program in that period may apply for a further extension of up to one

year, but the Department scrutinizes such an application very carefully and consents only if it is persuaded that the thesis and recitals will be completed within the period of further extension. Third extensions are decided by the School of Graduate Studies and are rarely granted.

A failure to complete the program after an extension, or the refusal of an extension by the School of Graduate Studies, results in the lapsing of the candidacy. Lapsing does not mean termination. The School of Graduate Studies thinks of the lapsed candidate as being “inactive.” Lapsing has the effect of withdrawing the privileges that membership in the University brings – the right to a carrel in the library, to supervision, and so on. But those whose candidacy has lapsed are encouraged by the Department to finish their programs and are helped in every way possible while doing so. Candidates will be required to pay at least the equivalent of one term’s full-time fee in order to be reinstated.

A request for reinstatement may be refused when, in the view of the Department Chair, the thesis or research paper is not sufficiently complete or of sufficiently high quality for the Department to support it.

Admission Requirements

Applicants must hold a master’s degree with a specialization in performance and must have an average standing of B+ or better. Applicants are required to pass an audition. They are also required to submit, as part of their application, an essay of approximately 3,000 words which demonstrates their ability to handle a research problem. Applicants, whether from the University of Toronto or from elsewhere, may be interviewed by the Department.

DMA in Performance Course Schedule

Year 1 - 1st Semester

DMA Seminar (MUS 4800H)
Advanced Applied Music I (MUS 4844Y)
1 half-course elective

Year 2 - 1st Semester

Advanced Applied Music II (MUS 4845Y)
(Continuation of Research in Performance)
1 half-course elective

Year 3 – 1st Semester

DMA Recital I (MUS 4866Y)
Dissertation research

Year 4 - 2nd Semester

DMA Recital III (MUS 4888Y)
Dissertation research

Year 1 - 2nd Semester

Research in Performance (MUS 4899H)
(continuation of Adv. Applied Music I)
1 half-course elective

Year 2 - 2nd Semester

(continuation of Adv. Applied Music II)
Major Field Exam
1 half-course elective
Fulfillment of language requirement(s)

Year 3 - 2nd Semester

DMA Recital II (MUS 4877Y)

Year 4 - 2nd Semester

Dissertation defense

New Courses Proposed

DMA Seminar (MUS 4800H)

Faculty: Full-time performance faculty on rotation basis

This seminar will involve readings and discussions selected by the course instructor. Each student will be required to submit a paper or project on a subject related to the seminar and approved by the instructor, and to make a presentation of the same material.

Research in Performance (MUS 4899H)

Faculty: Supervisor

Independent research by doctoral students, under the supervision of a faculty advisor.

Advanced Applied Music I (MUS 4844Y)

Faculty: Major teacher

Advanced Applied Music II (MUS 4845Y)

Faculty: Major teacher

DMA Recital I (MUS 4866Y)

DMA Recital II (MUS 4877Y)

DMA Recital III (MUS 4888Y)