



**Conservatorium of Music  
School of Creative Arts**

Higher Degrees by Research  
Handbook 2019

Welcome to the University of Tasmania and congratulations on gaining a place as a Higher Degree by Research candidate in the School of Creative Arts based at the Conservatorium of Music. The following booklet provides some information that should assist your transition into this new work and study environment.

General information about Higher Degrees by Research is on the Graduate Research website. Links to useful resources for your candidature are at <http://www.utas.edu.au/research-admin/graduate-research/current-candidates>

General information about the Conservatorium of Music, staff and activities are in the annual Conservatorium of Music Handbook available from the Conservatorium website: <http://www.utas.edu.au/creative-arts/music/students> and on MyLO

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## **RESEARCH HIGHER DEGREES**

### **Master of Music (Research) (F8C)**

The Master of Music by Research is awarded for the completion of a pertinent critical investigation that demonstrates an understanding of the existing framework of knowledge in which the candidate's research is situated and that is written with appropriate complexity, rigour and capacity for acceptance as research within the field of endeavour. The Master of Music by Research is a program of study that is carried out under supervision over a minimum of one year and an absolute maximum of two years of full time study. Candidates should plan to submit in **1.5 years**. Over the course of candidature the candidate must prepare and present either a written thesis, or a folio (of performances or compositions) accompanied by written scholarly commentary, and is required to have carried out a research program appropriate to the discipline.

The Masters program differs from the PhD or doctoral program in terms of the more focussed research project; shorter duration of candidature; the length of written work and performance or composition requirements; and the level of originality and contribution to the field.

It is the practice of the University to encourage candidates to publish scholarly work during candidature. If a candidate has included their own already published works (journal articles or compositions or commercially released recordings) in whole or in part in the thesis, an explicit indication in relation to authorship and page numbers (or track numbers) needs to be provided in the front section of the thesis.

### **Areas of specialization**

Research for the Master of Music (MMus) may be undertaken in the following disciplines:

- a) Musicology
- b) Performance
- c) Composition

Candidates in **Musicology** will submit a written thesis of 25,000 to 35,000 words that conforms to norms in the humanities and social sciences and represents an original contribution to knowledge. Where recorded sound, print music or other documentation is considered germane to the thesis, these materials may form a part of the submission, but the candidate is assessed on the written thesis only. The research may be in the area of Creative Arts and Health.

Candidates in **Composition** will present a submission consisting of two components: a folio of compositions and a written exegesis. The exegesis will provide a contextualization of the creative work presented in the folio; hence the folio and written exegesis will be related and the exegesis will reflect upon the research that has underpinned particular aspects of the folio.

Candidates in **Performance** will present a submission consisting of two components: a folio of performances (including a final recital) and a written exegesis. The exegesis will provide a contextualization of the work presented in the folio; hence the folio and written component will be related and the exegesis will reflect upon the research that has underpinned aspects of these performances.

## **Weightings of components**

There are two models determining the weightings of the components for candidates in composition or performance. The model under which the candidate is to be examined is not determined until the time when the Confirmation of Candidature is conducted. The weighting must be clearly indicated in the preliminary pages (Preface or Introduction) of the MMus submission.

Folio and exegesis components may be equally weighted (50%-50%) or the research may be focused more heavily towards a higher level of performance or compositional practice reflected in a stronger weighting of the folio component in comparison to the exegesis (80%-20%).

The **50%-50%** model carries expectations of a performance schedule or composition folio demonstrating independence and professionalism in performance or composition. Candidates must present a folio of performances or compositions and an exegesis for examination that contextualizes aspects of the folio and the research that has underpinned its creation. Performance candidates will

submit a minimum of two recordings of recitals undertaken during the course of candidature in the folio. The length of the exegesis for the 50%-50% model will be between approximately 20,000 words.

The 80%-20% model has some key expectations and objectives. Candidates entering this program will seek to progress to a professional standard of performance or composition with enhanced expressive capabilities, independence of interpretation and communication through music. This development will be underpinned by research and critical evaluation of aspects of interpretative, technical, communicative and performance-oriented issues of significance to practitioners in the discipline. The inclusion of commercially released CD/DVD, commercially available download or commercially published compositions, whereby national and international impact can be assessed, is desirable for candidates to be assessed under this model. Candidates undertaking the folio-exegesis at the 80%-20% weighting will submit an exegesis of approximately 15,000 words, providing critical reflection on aspects of their professional practice as documented within the folio.

## **Graduate Certificate of Research**

As part of the Masters program, candidates are required by the University to be simultaneously enrolled in the Graduate Certificate of Research and complete 2 units of this program. You can see the requirements for Masters candidates in the Graduate Certificate of Research at

<http://www.utas.edu.au/research-admin/graduate-research/current-candidates/your-graduate-research-coursework>

As part of this course most Master of Music candidates will be required to take XGR501 Introduction to Graduate Research and FCA445 Music Research Methodology. If candidates have taken FCA445 previously then the alternate unit is FCA602 Music Comprehensive or FCA442 Topics in Music 1.

All commencing Higher Degree Candidates in Music are required to take the Graduate Placement test to determine appropriate units to be taken in the Graduate Certificate of Research.

If FCA445 and FCA602 have both been taken previously as part of another course then there are other music units available such as Topics in Music (FCA442/3). Any substitution of units in the Graduate Certificate of Research must be approved by the Conservatorium Graduate Research Co-ordinator.

## **Examination procedures**

### **MMus (Musicology)**

The thesis will usually be a written document of approximately 35,000 – 40,000 words that conforms to norms in the humanities and social sciences and represents a development of research and critical skills and an original contribution to knowledge. Where recorded sound, print music or other documentation is considered germane to the thesis, these may form a part of the submission but the candidate is assessed on the written thesis only.

Musicology candidates are required to give a public lecture defending their thesis prior to submission. This will generally occur as part of the Conservatorium Research Forum.

If there is an anomaly in the examination reports from the examiners a viva voce may be convened by video-conference.

It is expected that candidates will have published a minimum of one (1) major refereed journal article on their research in the course of candidature generally with a supervisor as co-author.

### **MMus (Performance)**

Candidates in performance will present a MMus submission consisting of two components: a folio of performances and a written exegesis. This will be provided to the examiner prior to the examination recital. The submission will indicate the weighting of the components which may be either: Performance & Exegesis (50%-50%) OR Performance & Exegesis (80%-20%)

Examiners will be asked to examine the following

- a) a folio of professional quality recordings of musical performances undertaken during candidature (minimum of 120 minutes of music) featuring the candidate demonstrating professional standard and a degree of originality in execution and conception.
- b) a written exegesis reflecting on the research that underpins aspects of the above performances. The exegesis may contain substantial documentation in the form of recordings that amplify or illustrate the central thrust of the written work.

A formal viva voce/defence at the time of examination is not required. If there is an anomaly in the examination reports from the examiners a viva voce may be convened by video-conference.

It is expected that candidates will submit a minimum of one (1) refereed journal article for publication on their research during the course of candidature generally with their supervisor as co-author.

## **MMus (Composition)**

Candidates in composition will present a MMus submission consisting of two components: a folio of compositions and a written exegesis. The submission will indicate the weighting of the components which may be either: Composition Folio & Exegesis (50%-50%) OR Composition Folio & Exegesis (80%-20%)

Examiners will be asked to examine the following:

- a) a folio of original composition of professional standard demonstrating originality over variety of media and a command of compositional craft and musical conception
- b) a written exegesis interconnected with and reflecting on the research underpinning the creation of the above compositions. The exegesis will include as an appendix professional quality recordings of the folio works and any other material that may amplify or illustrate the central thrust of the written work.

A formal viva voce/defence is not required. If there is an anomaly in the examination reports from the examiners a viva voce may be convened by video-conference.

It is expected that candidates will submit a minimum of one (1) refereed journal article for publication on their research during the course of candidature generally with a supervisor as co-author.



## **PhD in Creative Arts (F9D) (previously F9C)**

The Doctor of Philosophy (PhD) higher degree is awarded for a contribution to knowledge with a level of originality consistent with a three-year period of full time supervised graduate research. Absolute maximum candidature is four years and completion is expected within 3.5 years for full-time candidates and seven years for part time candidates

In the submission the candidate should reveal a capacity to relate the research topic clearly and accurately to the broader framework of knowledge in the disciplinary area in which it falls, and show evidence of independent critical ability and a level of originality consistent with literature in the field. The PhD submission should be cogently written, balanced, suitably documented and well-presented and contain a significant amount of material suitable for publication.

It is the practice of the University to encourage candidates to publish scholarly work during candidature. If the candidate has included their own published works in whole or in part in the thesis an explicit indication in relation to authorship (particularly where publications are co-authored) and page numbers must be provided in the front section of the thesis. Alternatively publications can be included as an Appendix. The same applies for compositions published during the course of candidature or for commercially released recordings that are included in a PhD performance folio.

## **Areas of Specialization**

Research for the Doctor of Philosophy (PhD) may be undertaken in the following disciplines:

- Musicology
- Creative Arts & Health
- Performance
- Composition/Creative Practice

## **Weightings of Components**

For candidates in Musicology and Creative Arts & Health the submission for examination is examined as a whole, and components do not have a specified weighting.

There are two models determining the weightings of the components for candidates in Composition or Performance. These weightings are not determined until the Confirmation of Candidature and are revisited at the annual Review of Progress. The model under which the candidate is to be examined is to be clearly indicated in the preliminary pages of the PhD submission (Preface or Introduction).

Folio and exegesis components may be equally weighted (50%-50%) or the research may be focused more heavily towards a very high level of performance or compositional practice reflected in a stronger weighting of the folio component in comparison to the exegesis (80%-20%).

The **50%-50%** model carries expectations of a performance schedule or composition folio focused on building resilience and demonstrable independence and professionalism in performance or composition. Candidates must present a folio of performances or compositions and an exegesis for examination that contextualizes aspects of the folio and the research that has underpinned its creation. The length of the exegesis for the 50%-50% model will be between 30,000 and 50,000 words.

The **80%-20%** model has some key expectations and objectives. Candidates entering this program will seek to progress from professional standard performance or composition to achieve higher levels of mastery of performance or compositional practice, with enhanced expressive capabilities, independence of interpretation and communication through music, commercial presentation and marketability. Such a transformation will be underpinned by higher order research into subtle aspects of interpretative, technical, communicative and performance-oriented issues of significance to practitioners in the discipline. The inclusion of a commercially released CD/DVD, commercially available download or commercially published compositions, whereby national and international impact can be assessed, is highly desirable for submission under this model.

Candidates undertaking the folio-exegesis at the 80%-20% weighting will submit an exegesis of 20,000 to 30,000 words, providing advanced critical reflection on aspects of professional practice.

## **Graduate Certificate of Research**

As part of the PhD program at the University of Tasmania all HDR candidates are required to be simultaneously enrolled in the Graduate Certificate of Research. You can see the requirements of the Graduate Certificate of Research at <http://www.utas.edu.au/research-admin/graduate-research/current-candidates/your-graduate-research-coursework>

All commencing Higher Degree Candidates in Music are required to take the Graduate Placement test to determine appropriate units to be taken in the Graduate Certificate of Research.

Music candidates are required to take FCA445 Music Research Methodology and FCA602 Music Comprehensive as the specific discipline units in the Graduate Certificate of Research.

If FCA445 and FCA602 have been taken previously as part of another course then there are other music units available such as Topics in Music (FCA442/3).

Please note that any elective units from the list of electives for the Graduate Certificate of Research must be approved by the School of Creative Arts Graduate Research co-ordinator.

A minimum of two of the four units required for the Graduate Certificate of Research must be completed in the first 11 months of full-time candidature as this a requirement for candidature to be confirmed. We recommend completion of 3 or all 4 units prior to confirmation.

## **Examination procedures**

### **PhD Musicology OR Creative Arts & Health**

The thesis will usually be a written document of approximately 80,000 words and not exceeding 100,000 words that conforms to norms in the humanities and social sciences and represents an original contribution to knowledge. Where video, recorded sound, print music or other creative work or documentation is germane to the thesis, these may form a part of the submission, noting that the candidate is assessed on the research as a unified project examined by thesis.

PhD candidates are required to give a public lecture defending their thesis in the months prior to submission. This will generally occur as part of the Conservatorium Research Forum.

If, after examination of the thesis, there is an anomaly in the examination reports from the examiners, a viva voce with the examiners may be convened by video-conference.

It is expected that candidates will have published **a minimum of three (3) major refereed journal articles co-authored with supervisors** on their research in the course of candidature.

## **PhD in Music (Performance)**

Candidates in performance will present a PhD submission consisting of two components: a folio of performances and a written exegesis. This will be provided to the examiner prior to the examination recital. The submission will indicate the weighting of the components which may be either: Performance & Exegesis (50%-50%) OR Performance & Exegesis (80%-20%).

Examiners will be asked to examine the following

- a) a series of professional quality recordings of musical performances undertaken during candidature featuring the candidate demonstrating mastery and significant originality in execution and conception. Generally this will be a selection of around the equivalent of four 60-70min concerts and for candidates under the 80%-20% model would be expected to include a commercially released recording.
- b) an examination recital which will normally be attended by the candidate's supervisory members and the examiners. Scores of works performed in the examination recital must be provided for examiners. The examination recital is considered as part of the performance folio when weighting the components. Permission may be granted for submission by folio alone where multiple players need to be convened for an examination recital or by request of examiners.
- c) a written exegesis reflecting on the research that underpins aspects of the above performances. The exegesis may contain substantial documentation in the form of recordings that amplify or illustrate the central thrust of the written work.

PhD candidates are required to give a public lecture defending their research project in the months prior to submission. This will generally occur as part of the Conservatorium Research Forum.

Following the examination recital, there may be a defence that allows examination of the candidate on any aspect of the exegesis, folio or the examination recital. This process may be conducted via

video-conference. If there is an anomaly in the examination reports received from the examiners a further viva voce may be convened by video-conference.

It is expected that a PhD candidate in music performance will have **co-authored with one or more of their supervisors a minimum of two (2) scholarly journal articles** based on their research during candidature

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

Candidates in composition will present a PhD submission consisting of two components: a folio of compositions and a written exegesis. The submission will indicate the weighting of the components which may be either: Composition Folio & Exegesis (50%-50%) OR Composition Folio & Exegesis (80%-20%)

Examiners will be asked to examine the following

- a) a folio of original composition demonstrating mastery and significant originality over a broad variety of media and a masterful command of compositional craft and musical conception
- b) a written exegesis interconnected with and reflecting on the research underpinning the creation of the above compositions. The exegesis will include as an appendix professional quality recordings of the folio works and any other material that may amplify or illustrate the central thrust of the written work.

PhD candidates are required to give a public lecture defending their research project in the months prior to submission. This will generally occur as part of the Conservatorium Research Forum.

If there is an anomaly in the examination reports from the examiners a viva voce may be convened by video-conference.

It is expected that a PhD candidate in composition **will have published a minimum of two (2) scholarly journal articles co-authored with supervisors** based on their research during candidature.

## **Viva Voce/Defence**

Candidates for the PhD will give a public defence of their research generally in the Conservatorium Research Forum in the months preceding submission of the thesis or folio and exegesis. Performance candidates may defend their research to the examiners through participation in a defence which may occur at the time of examination where the examiners are in attendance or via video conference or Skype.

If there is an anomaly in the examination reports from the examiners for any candidates a viva voce may be convened by video-conference.

While the components of performance or composition and exegesis are variously weighted (i.e. 50%-50% OR 80%-20%), candidates are required to satisfy the examination requirements of both parts in order to gain the PhD. A Defence, when employed, will be structured to allow for a focussed conversation on the thesis, or for performance and composition candidates, on the folio and then on the exegesis. The examination recital may also be discussed in the case of performance candidates. The defence or viva voce is not a weighted assessment item but provides the examiners with further information in order to arrive at a decision.

## General Information

### iGrad

The Higher Degree by Research candidature management system at the University of Tasmania provides an automated record of candidate progress with action dates marking major supervisory meetings and important milestones such as Confirmation of Candidature or Annual Reviews. You will receive an automated email reminder for these deadlines and you can check your progress or details of your candidature at any time by accessing iGrad through the following link:

<http://www.utas.edu.au/research-admin/graduate-research/igrad>

### MyLO

A MyLO site for all HDR candidates at the Conservatorium is accessible through the University of Tasmania MyLO site <http://www.utas.edu.au/mylo>. Once you are enrolled you will have access to this site called **PhD, MMus (Research) etc.** You will find there a copy of this Handbook, the schedule for Conservatorium Research Forums and any other materials pertinent to your study. Discussion groups are also available through that site.

## Supervision

Your research and academic progress during your program of study will be guided by a supervision team. This team will normally consist of a primary supervisor, one or more additional supervisors and a teacher or research advisor on practical aspects as may be pertinent to the area of investigation. For musicology students such fortnightly consultations will usually be of one hour's duration.

Your primary supervisor is the person who shares with you the responsibility for your academic progress, thus it is important that you have regular contact with your supervisor. It is advisable to book a regular time with your supervisor and see them, or another member of your supervisory team at least fortnightly, in the first year of candidature. Your supervisor will negotiate regular appointments and deadlines for your work and it is important for you to keep to these arrangements to ensure steady progress. Regular submission of written work is an important discipline and enables you to refine your writing and your ideas with critical feedback from your supervisor.

Candidates should meet with their principal supervisor or co-supervisor for thirty (30) minutes once a fortnight or the equivalent for part-time candidates. **Written records** of meetings are to be kept by supervisors and candidates of **all official meetings** (six times per year) as designated in iGrad and of any other supervisory meetings where decisions are made on content, methodology and planning for your folio or exegesis. The meeting template that should be used is found here:

[http://www.utas.edu.au/\\_data/assets/word\\_doc/0017/921005/Supervisory\\_Meeting\\_Template.doc](http://www.utas.edu.au/_data/assets/word_doc/0017/921005/Supervisory_Meeting_Template.doc)

This record may be kept electronically but both supervisor and candidate **must** have a copy.

**The candidate must be able to produce records of the iGrad milestone official meetings at Confirmation or Review of Progress meetings so make sure that you have copies.**

Given the level of the qualification and its research imperative, and the prerequisite standard of entry of candidates, there is not an expectation that practical “lessons” (as encountered in undergraduate programs) would be a necessary part of the supervision of the project. Performance and composition students may meet during University semesters with a designated performance or composition practical supervisor on the Conservatorium staff for a fortnightly supervision of the practical component of their work for sixty (60) minutes duration (not exceeding 11 sessions per year over three years for full-time PhD candidates, and a maximum of 17 sessions over the duration of candidature (1.5 years) for MMus candidates).

## **Difficulties with Supervision**



If you feel that any aspect of your supervisory relationship is unsatisfactory, and you have not been able to resolve this directly with your supervisor in the first instance, then please contact the Graduate Research Co-ordinator or the Head of the School of Creative Arts and Media as soon as possible. It is important that any issues can be quickly resolved before they make significant impact on your progress.

Likewise, if your supervisor is experiencing difficulties with the supervisory relationship or will be absent for an extended period, then alternate supervisory arrangements may need to be made so that you can complete your project well within the maximum period of candidature.

### **Further Information about Supervision**

The Office of Graduate Research provides Higher Degree candidates with detailed information on the conduct of research, the obligations of a research student and the responsibilities of supervisors. You can find this information at <http://www.utas.edu.au/research-admin/graduate-research/policies-and-forms/hdr-policies>

If you have any questions about these please discuss them with your supervisor or the Graduate Research Co-ordinator early in your candidature.

The Graduate Research website also contains links to information on scholarships, links to forms pertaining to candidature and information about the funding that may be available from the Graduate Research Office for conference attendance: <http://www.utas.edu.au/research-admin/graduate-research/current-candidates/training-support-services>

as well as information about generic skills workshops and other opportunities.

### **Research Journal**

Candidates are encouraged to keep a research journal detailing weekly progress of their research project and summarising discussions that have taken place at all meetings with their academic and practical supervisors.

## **Planning your programme of study**

While three years may seem like a long time at the outset, there will be a lot to accomplish and you will have to use your time productively in order to complete your thesis within the target timeframe. The maximum times for candidature are strictly adhered to by the Graduate Research Office and candidates who have not submitted on time or have not made satisfactory progress at Annual Reviews of Candidature may be terminated. Your supervisors for a PhD will be looking for you to have completed your research and written your thesis/exegesis in 3 years full-time for a PhD and 1.5 years for Masters. Remember that as a full time HDR student your study is your full-time occupation and you should keep regular full-time working hours each week (c40 hours) as you work on your research project.

If you are holding an APA or UTAS scholarship there are strict rules governing the number of hours of work that can be undertaken on a weekly basis. Candidates in breach of those guidelines may lose their scholarship. Please check the conditions of your scholarship closely.

At the commencement of your candidature, and at least once a year, you will be required to draw up a timetable setting milestones for completion of the components of your programme, which may include compositions for your folio, performances, and your exegesis or thesis, submission of journal articles to refereed journals etc. depending on your specialization. When allowing time for revision of the final draft of your exegesis or thesis, remember that this process always takes a lot longer than you might anticipate.

You will need to upload this information to iGrad as part of your official **Research Plan**. You will need to update your milestones and timeline to completion annually or if there are changes to your program of research.

## **Publications**

The University expects candidates for Higher Degrees by Research to make a significant contribution to the research life of the University and to publish the outcomes of their research in refereed scholarly journals in addition to creative outputs such as performances or compositional

works. Publication should be with your supervisor/s listed as co-author/s. Potential publications should be identified early in your discussions with your supervisors and by the **second year of candidature** all candidates should be writing up an aspect of their research for submission to a scholarly journal. If you need assistance in identifying an appropriate journal or with journal style please contact either the Graduate Research Co-ordinator or the Conservatorium Research Coordinator. Published articles may be included as an appendix to your thesis/exegesis and the peer review to which your work is subjected in the publication process will provide good feedback to refine your work and having research published will strengthen your case under examination.

### **Research Plan**

On iGrad you will also find an automated Research Plan which, in consultation with your supervisory team, you can update regularly during the course of your candidature. Your initial research plan submitted in the first few months of candidature should include a separate document (the template is available from MyLO) outlining the objectives of the research, a brief survey of published literature in the field identifying how your research will contribute to the field of knowledge, projected contents of the folio, and structure of thesis or exegesis. You must provide a timetable of projected dates for submission to your supervisors of chapter drafts, projected dates of recitals or completion of folio components, presentations at research forum etc. This timetable should be as detailed as possible.

### **Research Forum**

Higher Degree candidates based at the Conservatorium must attend the Conservatorium Research Forum series that runs during first and second semester, during each year of candidature. After six months of candidature, candidates will be required to give a presentation to the Forum on a topic related to the field of their research enquiry. Full time candidates are expected to give one presentation each year of candidature reflecting the progress of their research project. Part-time candidates are expected to present at the forum a minimum of once every two years. A research presentation at the Forum is a requirement for Confirmation of Candidature and a final forum presentation defending the thesis is a requirement for Musicology and for Creative Arts & Health candidates.

Attendance arrangements for part-time candidates, candidates absent from the Conservatorium undertaking field work etc. or designated external candidates must be determined by the Graduate Research Co-ordinator in consultation with the candidate and supervisory team.

### **Performance and Composition classes/seminars and ensembles**

All performance candidates are required to attend the weekly Postgraduate Performance Class and contribute regularly. Composition students may be required to attend the composition seminar and are required to contribute regularly to the life of the Conservatorium through involvement in an ensemble or with other support activities. Musicology students, if not involved with an ensemble, may be asked to write program notes for the Concerts Office in lieu. HDR candidates in music performance are expected to participate regularly in ensemble activities as required, thus building leadership skills and contributing to the life of the Conservatorium.

Attendance arrangements for part-time candidates, candidates absent from the Conservatorium undertaking field work etc. or designated external candidates must be determined by the GRC in consultation with the candidate and supervisory team.

The contribution to the research and performance life of the Conservatorium will be taken into account at Confirmation and reviews of progress throughout candidature.

### **Confirmation of Candidature**

The Confirmation of Candidature process is designed to enable the Graduate Research committee of the University to assess progress and all other aspects of candidature including resources necessary for the satisfactory conduct of the research and the suitability of the supervisory team. This is to ensure the candidate can complete their project in a timely fashion.

The Confirmation process is electronic so all of the forms are to be found on iGrad. Confirmation must take place before twelve (12) months of candidature have elapsed (or equivalent for part-time candidates). Candidates are responsible for having all materials ready well in advance of this date.

**Confirmation must occur before the iGrad scheduled date or candidature may be terminated.**

The candidate's submission for Confirmation of Candidature must include a substantial written component (eg. first chapter of exegesis including literature review or an academic paper submitted for publication in a refereed journal), demonstrated progress on the folio (where appropriate) with a list of contents of the folio completed thus far and an update of the research plan showing a detailed plan to completion and list of the proposed chapters of the thesis/exegesis. These documents must be uploaded as attachments to the candidate form.

The written component should consist of a completed Literature Review that would form part of the first chapter of the thesis or exegesis and possibly an additional chapter for the exegesis/thesis totalling not less than 5000 words for PhD and not less than 4000 words for MMus candidates. For PhD Musicology or Creative Arts & Health candidates the written requirement for Confirmation is not less than 7000 words, with the expectation that around 10,000 words will be submitted. For MMus (Musicology) candidates the minimum written requirement for Confirmation is 6000 words.

The University requirements for Confirmation of Candidature include that

1. supervisory meetings have exceeded the minimum number and that written records have been kept of these meetings
2. an updated research plan has been completed
3. significant progress and writing ability has been demonstrated on the project (for composition or performance candidate this includes folio as well as exegesis)
4. a public oral presentation has been given outlining and defending the research project (at the Conservatorium Postgraduate Research Forum)
5. and that compulsory units of the Graduate Certificate in Research and any other requirements as determined by the School have been completed.
6. If Ethics Clearance is required for the project, this must be also approved by this time.

The principal supervisor's report for Confirmation can only be submitted via iGrad when the candidate's submission is complete. Once these reports have been received, the supervisor will arrange with the Graduate Research Coordinator (GRC) for a Confirmation Committee meeting to be attended by the full supervisory team, the candidate and the GRC to discuss the projected research, progress, contribution to the School and any issues affecting candidature. It will be

determined by the GRC whether Confirmation requirements have been satisfied. The Confirmation Outcome is completed as an online form by the GRC.

More information about these procedures can be found at: <http://www.utas.edu.au/research-admin/graduate-research/current-candidates/monitoring-your-progress>

## **Ethics Approval**

Any research conducted that involves **interviews**, surveys or human or animal participants as part of the study must have Ethics Approval before it can be commenced. Most research conducted at the Conservatorium has only a minimal risk associated with it, but many candidates are keen to conduct interviews as part of their research. If interviews are involved an Ethics Application must be made for this and all data gathered for the project stored, archived as required under the Ethics guidelines. One of your supervisory team will take the lead on the Ethics application and is responsible, as are all others involved in the project, for following the protocol outlined in the ethics application and acquitting the project.

The University of Tasmania Research website provides the following advice:

"Human research is conducted with or about people, or their data or tissue. Human participation in research is therefore to be understood broadly, to include the involvement of human beings through:

- taking part in surveys, interviews or focus groups;
- undergoing psychological, physiological or medical testing or treatment;
- being observed by researchers;
- researchers having access to their personal documents or other materials;
- the collection and use of their body organs, tissues or fluids (eg skin, blood, urine, saliva, hair, bones, tumour and other biopsy specimens) or their exhaled breath;
- access to their information (in individually identifiable, re-identifiable or non-identifiable form) as part of an existing published or unpublished source or database."

It is important to note that this includes research of which the participants themselves are not aware.

More information is to be found at <http://www.utas.edu.au/research-admin/research-integrity-and-ethics-unit-rieu>

If you are in doubt as to whether your project needs Ethical Clearance to proceed please discuss this both with your supervisory team and the Graduate Research Coordinator. To apply for Ethics Approval and clearance to conduct your research, you will need to complete a form detailing the research and materials. All forms are found at <http://www.utas.edu.au/research-admin/research-integrity-and-ethics-unit-rieu>.

One of your supervisors must be listed as the principal investigator and you will need to complete the form and provide all supporting documents for the application. When Ethics Approval has been granted you will need to provide the listed principal investigator with an annual report on the conduct of the research and any issues that may have arisen and a final report when the project is completed. All data including recordings/transcripts of interviews, questionnaire responses and other data must be uploaded with a copy of your thesis/exegesis to the secure server at the Conservatorium in the Research folder.

If Ethical Clearance is not granted for the project or is cancelled for any reason, then the project must cease immediately. A project that may require approval **must not commence** before it has been approved by the relevant Ethics committee.

### **Annual Review of Progress**

A review of the progress of Higher Degree by Research candidates is undertaken annually. This process is managed electronically through iGrad and you can check the iGrad Action Date schedule for the due date for your Review of Progress.

You will need to submit a document reflecting on your progress over the past year and identify the work remaining for completion and set milestones and a feasible timetable for completion within the permitted timeframe for the degree. Upload supporting materials (written work, list of folio contents completed etc) as an attachment to the iGrad form.

The purpose of the review is provide a comprehensive assessment of progress to date, and to give you some constructive feedback, identifying any additional assistance or training that you may require with your project to enable you to complete in an optimal timeframe. If your progress has

not been deemed satisfactory, then the reasons for this will be discussed and there will be an assessment as to whether you should be eligible to continue in the current program or if any conditions might be placed on your enrolment to help you improve your progress.

If you have any concerns about your progress you should not wait until the annual review, but speak with your supervisor or the Graduate Research Co-ordinator so that matters can be resolved quickly.

The relevant official procedures are found on the UTAS Graduate Research webpages: [http://www.utas.edu.au/data/assets/pdf\\_file/0006/966642/Higher-Degree-by-Research-Reviews-of-Progress-Procedure.pdf](http://www.utas.edu.au/data/assets/pdf_file/0006/966642/Higher-Degree-by-Research-Reviews-of-Progress-Procedure.pdf)

### **Changes to Your Candidature**

At some stage during your candidature you may want to change some aspect of your candidature; for instance, you may want to change from full-time to part-time, or convert your Masters to a PhD or vice versa. If circumstances dictate, you may also request a suspension of candidature for a short period.

A range of options may be possible, so you should first discuss the proposed changes with your supervisor and the Graduate Research Co-ordinator or Head of School. Forms for changes to the conditions of candidature are available online from the Graduate Research website.

You will be notified of the outcome of a request for a change to candidature by email.

### **Scholarships**

If your research is being supported under the RTS (Research Training Scheme) please note that the maximum duration of the scholarship is 3 years for PhD. There is a possible 6 month extension at the discretion of the Dean of Graduate Research if there have been significant interruptions to the research in the latter stages, but only due to circumstances related to the research itself (not health or other personal circumstances) and must have been completely outside your control (e.g. natural disaster resulting in destruction of instruments/data etc).



It must be clear in your project planning that you will definitely complete within that time period. The maximum duration of candidature for a full-time Masters candidate is 2 years. Scholarships for Masters candidates may not exceed 1.5 years.

Please check the conditions of your scholarship carefully.

### **Other Requirements for Candidates in Music**

When you have been admitted to candidature you will need to obtain a photo ID card from the Student Centre on main campus. Whenever you are at the Conservatorium or on associated premises you should wear your ID card on a lanyard that will be provided by the Conservatorium Office. Any person entering the Conservatorium (other than the designated public spaces) may be asked to produce their current ID card at any time by Security staff. If you are unable to comply you may be asked to leave the premises.

### **Professional Societies**

The Tasmanian Chapter of the Musicological Society of Australia is housed at the Conservatorium and provides a regular program of guest speakers and events through the year and across a wide range of musical interests inclusive of jazz, performance practice and popular music. All HDR candidates should be members of the Society, which offers discounted student membership and generous bursaries for students to attend the annual conferences. Members also receive a copy of the refereed international journal *Musicology Australia*. The application form can be downloaded from <http://www.msa.org.au> or you can get one from the MSA committee members. See the noticeboard on Level One and MyLO announcements for upcoming events.

There may also be other professional societies pertinent to your research area so please discuss this with your supervisory panel and ensure that you join appropriate societies where you will be able to keep up to date with current research and build networks that will be useful for your career when you have completed your Higher Degree. All candidates are expected to be members of at least one relevant society for music research throughout their candidature.

### **Recitals**

Performance recitals for Research Higher Degree candidates can be scheduled with the agreement of supervisors and the Graduate Research Co-ordinator at any time during the academic year. Please download the request form for Graduate Research Recitals from the Conservatorium website and submit to the Graduate Research Co-ordinator no less than eight weeks prior to the concert date. This form will need to be signed by your performance teacher and the proposed date approved by the Conservatorium Concerts Office.

The expectation is that programs for Higher Degree recitals will have 50-60 minutes of music and have original program notes written by the candidate. Please ensure these are approved by your supervisor and submitted to the Concerts Office **no less than three (3)** weeks before the recital date. Use the **template** provided on the MyLO site for PhD and MMus candidates in Music.

It is best to avoid the University's official examination periods because of pressure on venues due to the scheduling of undergraduate and coursework postgraduate performance exams.

## **Facilities and Support**

### **Laptop for PhD candidates**

Through the Graduate Research Laptop Scheme all PhD candidates are given a laptop to use during their studies. This is for the duration of candidature unless the candidate withdraws or is terminated in which case the laptop must be returned. A specified amount of storage is provided in a data cloud for each candidate but it is advisable to also back up your work regularly to a memory stick or external hard drive.

More information about the rules of this scheme and how to obtain your laptop is on the Graduate Research website at <http://www.utas.edu.au/research/graduate-research/current/laptop-and-data-cloud>.

### **Office Space**

There are rooms reserved for Higher Degree and Honours candidates in Heathfield House, adjacent to the Conservatorium. You will be sharing this room with several others so please be mindful of

security concerns. A key for the Heathfield rooms may be obtained from the Conservatorium office and you will need to also get a swipe card to access the Conservatorium after hours.

The computer laboratory on the ground floor of the Conservatorium will give access to a range of music typesetting and audio-editing software in addition to the software available on the computers in Heathfield House. The computer laboratory is accessible by your swipe card. A wireless printer is also available in Heathfield House.

### **Funding for Conferences and Research Support**

The University of Tasmania recognises that conference attendance is an important research activity which contributes to the research abilities and profile of a graduate research candidate. Significant skills can be gained and networking opportunities can arise which lead to future research collaborations and employment opportunities.

Similar benefits can be gained from participating in short internships and other research training activities at research facilities or institutions of international standing in the candidate's discipline area.

From 2019, the College of Arts, Law and Education will manage and administer the Graduate Research Conference and Research Travel Scheme rather than there being two schemes.

Travel grants for PhD candidates are often offered by professional societies. Student members of the Musicological Society of Australia may receive travel assistance to attend national MSA conferences to present away from their home state.

From time to time opportunities arise at the Conservatorium for PhD candidates to gain experience through casual employment tutoring or lecturing, assisting in the Music Library or with administration at the Conservatorium. If you are interested please discuss this with the Graduate Research Co-ordinator.

Spend as much time in the Conservatorium as you can, using the library and other facilities, and take the opportunity to meet staff and other postgraduate students and participate fully in the life of the Conservatorium.

## **Support Services**

If you are having personal difficulties that are interfering with your research and progress please discuss these with your Primary supervisor or the Graduate Research Co-ordinator unless you would feel more comfortable talking to a counsellor at Student Services. Links to a range of support including Student Services, Accommodation Services and other University facilities can be found at: <http://www.utas.edu.au/research-admin/graduate-research/current-candidates/training-support-services>

## **Copyright**

All students should familiarize themselves with the rules of copyright and performance royalties. Information regarding these laws may be found on the APRA website, <http://www.apra.com.au>

**NB:** Only originals or authorized copies are permissible for performances at the Conservatorium, unless an exception to copyright applies, or the relevant music publisher has granted permission for an authorized copy.

## **Academic misconduct**

Academic misconduct includes cheating, plagiarism, allowing another student to copy work for an assignment or an examination and any other conduct by which a student seeks to gain, for themselves or for any other person, any academic advantage or advancement to which they or that other person are not entitled; or improperly disadvantages any other student.

Students engaging in any form of academic misconduct may be dealt with under the Ordinance of Student Discipline, and this can include imposition of penalties that range from a deduction/cancellation of marks to exclusion from a unit or the University.

<http://www.utas.edu.au/curriculum-and-quality/academic-integrity-and-misconduct>

Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>

## **Plagiarism**

Plagiarism is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation or copying another student's work. If you have any doubts about how to refer to the work of others in your assignments, exegesis or thesis please consult your lecturer or supervisor for relevant referencing guidelines, and the academic integrity resources on the web at: <http://www.utas.edu.au/curriculum-and-quality/academic-integrity-and-misconduct>

The intentional copying of someone else's work and presenting it as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Higher degree candidates are expected to adhere to the highest ethical standards and are bound by the University's code of conduct in undertaking their research.

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

For further information on this statement and general referencing guidelines, see or follow the link under 'Policy, Procedures and Feedback' on the **Current Students** homepage at: <http://www.utas.edu.au/students/>

## **Recitals**

All recitals given by HDR candidates in performance or of works by HDR composition students given in the Conservatorium recital hall are recorded automatically by the Concerts Office for candidates to include in their folios. There is no fee for the recording but a fee may be levied for additional copies of the recording. Solo piano accompaniment or equivalent support for contemporary performers will be provided by staff of the Conservatorium for recitals given in the Conservatorium Recital Hall.

If candidates request and are approved to give recitals in other venues for inclusion in their folio submission, then all costs associated with the venue, accompaniment or recording rest with the candidate. Application can be made to the Faculty of Arts scheme to support Higher Degree candidates to help to defray costs of recitals. Please note that this is a competitive funding scheme.

Final recitals for MMus or PhD performance candidates must be given in the Conservatorium of Music Recital Hall in Hobart.

## **Libraries**

You will need to acquaint yourself with the **Conservatorium Music Library** and the **Morris Miller Library** on the Sandy Bay campus. Library staff conduct tours at the beginning of the academic year, but a personal tour of the Music Library can be arranged at any time. Training in the use of the on-line catalogue and databases is also available. Research Postgraduate students can borrow up to 30 books for 60 days, and loans can be renewed either electronically.

If there is a text or a journal article not held in the library's collection, you may need to take out an intracampus (there are music collections in Hobart and Launceston) or request the item from another library outside Tasmania through Document Delivery.

*Intracampus loan:* Fill in a request form available on the Library website. Books or recordings take about three days to get here and you will receive an email when they arrive. If you do not collect the books you have ordered they will be sent back. Intracampus loans incur no fee.

*Access+* gives students and staff access to the resources of a number of Australian libraries and books and articles may be requested through the portal and collected from the Conservatorium library or other designated library.

*Document delivery:* For these you have to fill in a form available from the Library website at <http://www.utas.edu.au/library/library-services/document-delivery>.

These requests do not need to be authorized by your supervisor but there may be charges for these items. There is a quota on Document Delivery for the Conservatorium, so it is recommended that you consult with your supervisor before ordering. Once the quota is exceeded, charges are levied.

It may take one or two weeks for the books or articles to arrive, and the loan duration will only be two weeks. Please be aware that you can only order a given item once. It is not cost effective to order CDs or some items from overseas through Document Delivery and in these circumstances if the item is critical to your research it will be purchased for the Music Library collection.

### **E-mail and Regular Mail**

Most of the communication between staff and students is undertaken by means of electronic mail. If you do not already have a University of Tasmania e-mail account you will be given one upon your enrolment as an HDR candidate. This is the email address that will be used by the University for all official communication with you. If you wish to use a personal or pre-existing account instead of this University address it is important that you arrange to have your university mail forwarded to this account. There are repeated problems with University email being blocked to hotmail accounts, or quotas on other servers being exceeded, and this may result in you not receiving mail from the University. For this reason it is recommended that you use your University of Tasmania email account without redirection. Please check your email regularly for any important notices of meetings, seminars, etc.

You will be assigned a mailbox in the Conservatorium mailroom on Level 2. Check this regularly for correspondence etc. For correspondence related to your research and candidature you may use the University's internal and external mail service. Please contact the Conservatorium office if you need stationery for official correspondence associated with your research.

## Protocols for Written Work

### Format of Thesis/Exegesis

The written thesis/exegesis must incorporate in the following order:

- A title page (see Appendix 1)  
**Note:** should the thesis/exegesis require any corrections, the month and year on the title page must be the month and year of submission of the final copies following all examinations and corrections.
- A signed statement that the thesis/exegesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis/exegesis, and to the best of the candidate's knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis/exegesis
- A signed statement concerning authority of access to copying of the written thesis/exegesis. This authority is subject to any agreement entered into by the University concerning access to the thesis/exegesis
- An abstract of up to 400 words
- An acknowledgement of any help given or work carried out by another person or organisation and if conducted under an Ethics Approval a statement to that effect with the Approval number
- Lists of figures, tables etc
- A table of contents for thesis/exegesis including a list of contents of the folio (composition folio or performance folio electronic files) – For composition candidates the exegesis is volume 1 and the folio will be volume 2. All pages numbers up to and including the table of contents are in lower case Roman numerals. From Introduction onward pages are numbered in Arabic numerals.
- An introduction or preface, which includes clarification of the specialisation and model



- The main text
- Appendices (if required)
- Bibliography or reference list of all books, articles and other sources mentioned in the body of the thesis/exegesis.
- Folios for composition candidates may be in other than A4 format – please consult the Graduate Research Coordinator about suitable formats for submission and the method of submission of the electronic files of folio and exegesis.

### **Fonts and Layout**

Text should be presented in a standard text font (Palatino, Times New Roman, Cambria) 12 point and double spaced. Footnotes may be single spaces and in 10point of the same font. Indented quotations should be in 12 point and 1.5 or double spaced. Variation from this will need to be approved by Graduate Research Coordinator.

Submission is **electronic**. All files are uploaded to the iGrad portal. For composition and performance candidates electronic copies of recordings need to be provided for examiners.

### **Acknowledgement of Sources**

When writing any research paper it is important that ideas and opinions that have come from the work of others are appropriately acknowledged, even if you have put these ideas or opinions into your own words (indirect quotation). The purpose of your thesis or exegesis is to convey your arguments and analysis, informed by the work of others in the field. Consequently direct quotations should not be overused, but should be reserved for instances when the actual wording of the quotation is critical to your argument or particularly striking. References, either in the form of parenthetical references or footnotes, make it possible for your reader to determine how well your arguments are supported by the research of established scholars, as well as the extent of your critical analysis and originality. It is important to provide detailed references to your sources so that your reader can easily verify how these sources have been used, and can therefore evaluate the quality of your arguments.

**Failure to acknowledge sources appropriately may constitute a form of academic misconduct or plagiarism, which is considered a serious offence by the University for which disciplinary action may be taken. See notes previously about Academic Misconduct and Plagiarism.**

## **Bibliography**

The Bibliography lists all the resources – books, official papers, articles, manuscripts, scores, recordings, web sites, etc. – which have been used directly in the preparation of the thesis/exegesis. The Bibliography is a formal piece of academic work and must be presented in the correct fashion. Please consult the Turabian text. You may find a program such as *Endnote* is useful as you compile your bibliography.

## **Referencing**

The Conservatorium of Music requires candidates to follow the Turabian (Chicago Manual of Style) system of referencing. Footnotes are the preferred format for PhD theses and exegeses as is the norm in music journals and books in this field. A complete guide to referencing following this style is contained in

Turabian, Kate. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8<sup>th</sup> ed.

Copies of this text are available from the University's Co-op Bookstore on main campus.

## **Additional Material**

Apart from the main text, the thesis or exegesis may include illustrative material and appendices.

## **Appendices**

Appendices are where you should place detailed information, statistics, copies of documents etc., referred to in the main text and which must be readily available for the reader to consult if desired for further information. Do not place in an appendix material that should be in the main text because it is critical to the arguments. Each appendix must be separately numbered and titled and should be positioned after the main text and before the bibliography.

## **Musical Examples, Diagrams, Tables and Graphic Materials**

These should be presented within the body of the text or at the end of the Thesis/Exegesis in an Appendix. If they relate specifically to a point explained in the text, they should be presented within the body of the text with appropriate reference numbers, for example Figure 7 with a caption identifying the content. If they only supplement or reinforce the text, they should be placed in the appendix. For musical examples, captions should state the composer, title of work, movement and bar numbers. The source of the musical example must be acknowledged appropriately.

Musical examples should be scanned into the document or typeset using software such as Sibelius or Finale and imported into the text. Professional quality is required.

## **Submission of Audio and Media Materials**

Performance and Composition Folios will include sound recordings and PhD theses may also do so. These will need to be submitted as electronic files. Ensure these are labelled clearly and are listed in an Appendix.

**IMPORTANT: Always keep a hard copy and electronic file of any work submitted for assessment and of drafts of your exegesis or thesis as backup copies uploaded to the Cloud.**

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We hope you will enjoy your time at the University of Tasmania and please make the most of this opportunity to dedicate yourself to an individually-designed programme of research and professional practice. We hope that your programme of study at the Conservatorium of Music will provide a firm foundation for your future career and open up a new realm of opportunities.

Sample Title Page

**The interpretation in performance of macrostructural principles  
and symbolism applied to selected works of John Zorn**

by

Mark Auden Randolph

BMus (Hons), MMus

Submitted in partial fulfilment of the requirements for the degree of

PhD (Music)

School of Creative Arts – Conservatorium of Music

University of Tasmania

(month, year)

## **Declaration of Originality**

I declare that this exegesis contains no material that has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the exegesis. I have read the University statement on Academic misconduct (Plagiarism) on the University website at [www.utas.edu.au/plagiarism](http://www.utas.edu.au/plagiarism) and to the best of my knowledge and belief the exegesis contains no material previously published or written by another person except where due acknowledgement is made in the text, nor does the exegesis contain any material that infringes copyright.

## **Statement of Authority of Access**

Choose one of the following (NB: the first is the most usual access and so the one most commonly used at the Conservatorium) and delete the rest:

This thesis may be made available for loan and limited copying in accordance with the *Copyright Act 1968*.

Statement of Ethical Conduct of Research with Approval Number (if required)

Name:

Signed: \_\_\_\_\_

Date: