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Welcome to your graduate research studies at the Sydney Conservatorium of Music.

The Doctor of Musical Arts (DMA) program is designed to meet the requirements for a professional doctorate in music performance, conducting or composition, in particular, the need to prepare musicians to participate in the professional research culture of a university environment. More broadly, it is designed to assist musicians to prepare for, or advance a career as an innovative and research-based performer, conductor or composer. The DMA course combines high-level performance, conducting or composition with rigorous scholarship and writing.

There are three strands to the DMA:

- **performance** on any instrument, including voice and opera studies
- **conducting**
- **composition**.

These Guidelines will give you a basic outline of the essential aspects of your research journey for the DMA. All forms required for your DMA are highlighted green and hyperlinked to their online location.

**CONTACTS**

**SCM Website**

http://music.sydney.edu.au

**SCM Administration/Staff Roles**

http://music.sydney.edu.au/people

**SCM Postgraduate Coordinator**

Administration of all phases of your postgraduate study:

Timothy Crowe
Phone +61 2 9351 1206

timothy.crowe@sydney.edu.au

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**Head of School and Associate Dean (Teaching and Learning)**

Professor Anna Reid
Phone +61 2 9351 1312

anna.reid@sydney.edu.au

**Director of Higher Degree Research**

For issues relating to admission, progression, assessment of initial research proposals, annual reviews, supervision:

Associate Professor Kathleen Nelson
+61 2 9351 1272

kathleen.nelson@sydney.edu.au

**Director of Higher Degree Research Performance**

For issues relating to performance and the relationship of performance to research proposals:

Dr Rowena Cowley
Phone +61 2 9351 1262

rowena.cowley@sydney.edu.au

**Chair of Conducting**

For issues relating to conducting and the relationship of conducting to research proposals:

Maestro Eduardo Díazmuñoz
eduardo.diazmunoz@sydney.edu.au

**Chair of Composition and Music Technology Unit**

For issues relating to composition and the relationship of composition to research proposals:

Professor Matthew Hindson
Phone +61 2 9351 2923

matthew.hindson@sydney.edu.au
COURSE STRUCTURE

GENERAL COURSE INFORMATION
http://sydney.edu.au/music/CS/courseinfo/

COURSE STRUCTURE: PROGRESSION, ASSESSMENT AND ADVICE
The DMA can be completed either in:
• 3 to 4 years of full-time study, or
• 6 to 8 years of part-time study.
As a research degree, the coursework credit points represent 25 percent of the degree structure. The research program, culminating in the submission of a thesis and an agreed performance/creative work/composition portfolio, comprises 75 percent of the degree. Students need only enrol in units of study for the coursework component.

In order to develop capacity in the preparation of scholarly creative works, DMA candidates follow a sequence of activities that provide an opportunity to experiment with a musical genre, undertake research on aspects of performance practice or composition, and receive critical developmental feedback from the faculty. The aim of the sequence is to ensure that candidates have had sufficient interactions with faculty members regarding their progress and to confirm that the candidate’s final creative work has reached a standard to be submitted for final examination. Candidates will produce a substantial piece of supervised research leading to a public performance or creative works portfolio, and a thesis of 25,000–30,000 words, both of which shall be an original contribution to a field in this area. The sequence and assessment protocols are as follows.

LANGUAGE REQUIREMENTS FOR INTERNATIONAL CANDIDATES
An IELTS level of 7.0 with no component below 6.5 is normally required for entry to this degree.

CANDIDATURE REQUIRES:
• successful completion of coursework units of study giving credit for a total of 36 credit points
• successful completion of the required coursework units of study, obtaining a weighted average mark of at least 75 percent for all these units of study during the first full-time year, or its equivalent part-time
• presentation of performance/creative works, which include:
  (i) the final assessment of Creative Work Project 2 in the first year of full time study
  (ii) a substantial recital/presentation of creative work at or by the conclusion of the second year of full-time study, or equivalent
  (iii) the final substantial public performance/creative work for the degree. Candidates may apply for up to eight hours rehearsal time plus the performance with an SCM staff accompanist for each recital
• participation and presentation at research seminars
• performers and composers will successfully complete a program of supervised research leading to a substantial performance/presentation of creative work and a thesis of 25,000–30,000 words, both of which will be an original contribution to the field nominated
• conductors will successfully complete a program of supervised research leading to a substantial performance/presentation of creative work and a thesis of 25,000–30,000 words, of which the thesis will be an original contribution to the field nominated.
STARTING YOUR RESEARCH STUDIES

AN OVERVIEW
The members of your advisory team are called supervisors and usually consists of your Creative Works Advisor (performance, conducting or composition), and Research Supervisor(s) — you may also have an auxiliary supervisor. Your Creative Works Advisor and Research Supervisor could be the same person. The advisory team are appointed by the Head of School in the first month of candidacy after matching the candidate’s project to the expertise, interest and availability of the supervisor(s).

You should meet and discuss with your advisory team the scope of your DMA, what you plan to do, how you will go about it, and what you expect the outcomes will be. The scope of your project and your creative work aspirations and experience will dictate how often you meet with your supervisor(s). As a general rule you should see one or other of your supervisors at least once every 2 weeks. For the DMA, you have discretion to organise the weightings of these meetings according to your own program.

The course work elements of the DMA follow the usual semester pattern; however, the DMA as a whole is very much a full-time research degree, similar to that of the PhD. You should be working for your DMA all year round with only 4 weeks of leave a year — part-time students should check appropriate equivalency through consultation with the Head of School.

An agreement about the ‘mix’ of supervision, and the units in which you plan to enrol should be made in the first 4 weeks of your degree, and the agreement lodged with the SCM Postgraduate Coordinator. To do this, you will need to complete the Research Training Needs Analysis Form.

To ensure that there is a suitable connection between the creative work and thesis, all creative work proposals and research plans should be developed in consultation with your advisory team. Proposals are submitted to the Higher Degree by Research Subcommittee (HDRSC) for approval via the SCM Postgraduate Coordinator. The oversight of the HDRSC maintains equity across the units of the DMA. The HDRSC can also offer recommendations where appropriate. Proposals should include a brief outline of the research topic, a list of repertoire proposed in relationship to research topic, details of expected performance or presentations, including context, venue and date — please see the following pages for more detail.

Examination of the thesis and the final performance/creative works portfolio will be conducted in accordance with standards prescribed by the Academic Board for the Doctor of Philosophy. Your written thesis (maximum of 30,000 words) must be in a format that is suitable for examination. A good means of ensuring that you complete this element of the DMA well is to discuss your research plan with your advisory team at an early stage and plan the execution of it carefully. Your research plan for your thesis must be completed in your first semester. Writing early and seeking regular feedback will also ensure that your writing adopts the academic style required for a thesis. The thesis can be submitted when both you and your advisory team are happy with the content and style. Performance/conducting students will need to complete the thesis before their final performance, and should bear in mind that it is difficult to anticipate just how long it will take to complete the writing of the thesis. Composition students will submit their thesis with their Final Portfolio of Compositions. Please see the following pages for more detail.
PERFORMANCE

FIRST YEAR
The first full time year of your study (or part-time equivalent) for a research degree is always considered ‘probationary’, so you will need to achieve an average mark of at least 75 percent across all units of study to qualify for progression. The aim of the coursework is to provide guided assistance that provides candidates with support and self-knowledge to further their research. You will also work on your overall research/creative works plan with your advisors.

You will focus on completing the following coursework units of study worth a total of 36 credit points. At the end of first year you will undertake an Annual Progress Review that will determine your successful completion of probation (see details on page 8).

Semester 1:
• PERF5600 Graduate Research Methods (6 credit points)
• PERF5611 Graduate Seminar 1 (elective) (6 credit points)
• PERF5601 Creative Work Project 1 (6 credit points)

Semester 2:
• PERF5612 Graduate Seminar 2 (Thinking Research) (6 credit points)
• PERF5602 Creative Work Project 2 (12 credit points)

PERFORMANCE ASSESSMENT CRITERIA FOR RECITALS
• The recital demonstrates an autonomous professional level of musical, technical and presentation skills.
• The recital and accompanying notes demonstrate a professional level of ability that informs listeners and provides original musical insights.

• The recital demonstrates musical individuality consistently projected to create a persuasive personal representation of the work.
• Performance flair indicative of professional standard.

Semester 1
At your first meeting with your advisory team you should select Graduate Seminars based on your own area of study. The mix of units taken will be negotiated with your advisory team using the Research Training Needs Analysis Form.

PERF5600 Graduate Research Methods must be completed by all candidates if not already completed in a prior degree. It consists of 2 x 2 hour seminars per week. Assessment includes a reading review, literature review, written project proposal and seminar presentation (100%).

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students’ awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics.

Students will begin exploration of the topic area that is the intended focus for their research during their degree. The seminars culminate in a series of student presentations, in which students present their research proposals to peers and staff for discussion.

PERF5611 Graduate Seminar 1 is an elective subject and candidates can choose from a range of other topics offered by the SCM, or from across the University of Sydney campus. Different seminar options are offered each year normally on a rotating basis in the graduate seminar units of study list. These may include:
• Psychology of Music
• Musical Ability
• Music Analysis
PERFORMANCE

- Music Performance: Perception Evaluation and Analysis
- Postgraduate Music Technology
- Critical Discourses in Music
- Multicultural Studies in Music Education
- Historical Performance Practice
- Composer Performer Workshop
- Your Life as an Independent Musician.

Graduate units of study available in any semester can be found here: http://sydney.edu.au/handbooks/conservatorium/postgraduate/research/units_of_study/graduate_elective_units_of_study_descriptions

Please see the SCM Postgraduate Coordinator for further details. Graduate Seminar 1 may also be completed in Semester 2.

Creative Work Projects

The aim of the Creative Work Projects 1 and 2 is to develop the candidates’ critical thinking about the relationship between research and performance. They provide a vehicle through which the candidate can prepare for the major creative work and thesis requirements of the degree. Feedback on PERF5601 and PERF5602 are formative in nature.

PERF5601 Creative Works 1 should include a general Creative Works Proposal for the first semester of 2000 words, including a list of repertoire for the first year’s study and an explanation of the relationship of performance projects to proposed thesis research where appropriate. For instance, an optional, short performance project of 20–30 mins duration may be presented. Requirements will vary according to the performance field. This is not intended to be a formal recital and will be assessed by your DMA advisory team. This recital will be professionally filmed and recorded for internal advisors.

PERF5601 classes usually consist of 1 x 1 hour individual performance tuition per week, including attendance and two performances at a Performance Seminar, or equivalent at the Supervisor’s discretion. Students will commence preparation for the research-based performance to be given at the end of Semester 2. Students work with the guidance of their performance advisor. Requirements will vary according to the performance field. Where appropriate, students may work with a staff accompanist; the staff accompanist will be available for 8 hours of rehearsal and for the recital — this applies to the needs of the performance and must be approved in advance.

Your Creative Works Proposal for PERF5601 must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of Semester 1.

Creative Works Proposal Template (Performance/Conducting)

Semester 2

PERF5602 Creative Works 2 is the culmination of work commenced for PERF5601 and should include a Creative Works Proposal for the second semester of 2000 words. PERF5602 classes usually consist of 1 x 1 hour individual performance tuition per week, including attendance and two performances at a Performance Seminar, or equivalent.

Your Creative Works Proposal for PERF5602, along with the proposed date and (booked) venue for your public recital must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of Semester 2.

The final assessment takes the form of a public performance/presentation of 50–80 mins duration (80% of mark) and includes the production of critical notes (2000 words plus...
music examples, 20% of mark). This recital/lecture presentation will be professionally filmed and recorded. You can check the availability of a recital venue at any time at web.timetable.usyd.edu.au. To book a recital venue email the Space and Timetable Coordinator (con.timetable@sydney.edu.au), detailing the date, time and venue you wish to book. Please send any AV/lighting requirements to con.av@sydney.edu.au. If you wish for your recital to be advertised to the public via the SCM website, please send details of your recital to the Concerts Coordinator (con.concerts@sydney.edu.au).

Guidelines for the preparation of program, critical and analytical notes can be found here: http://sydney.edu.au/music/docs/DOC_ACA_preparation_of_notes.pdf. This is a clear guide to different approaches to documenting your performances and includes assessment/marking criteria.

The Preparation of Performance Notes (Program, Critical or Analytical)

A template for your recital program can be found here: http://sydney.edu.au/music/docs/FRM_VEN_Student_Exam_Recital_Program_Sample.docx

Faculty members from beyond your unit of study will provide formative written feedback on the performance and accompanying material. If the faculty considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

All candidates are required to undertake PERF5612 Graduate Seminar 2 (Thinking Research), which is a mandatory research development unit.

The aim of PERF5612 is to expand research students’ awareness of research thought and activity. Now that you have completed at least one semester of study, you should have a fairly advanced research plan and firm idea about your creative work for the DMA. This unit will look around the edges of your research plan and creative work proposal to see how many different ways it can be explored. A major second aim of the unit is to ensure that research students develop a sense of ‘cohort’ — that means, knowledge of others’ research activity and the ways in which researchers can support one another through the process.

The Research Plan will have been developed from the candidate’s original proposal as submitted in the original application for admission and enhanced as a result of the first year’s coursework, which may include literature surveys. Ethics clearances, where appropriate to the research, should be near submission or already granted.

First Year Annual Progress Review
Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your first year you will have completed:

- 2500 word detailed Research Plan for the next two years
- schedule of planned research by semester until completion of thesis
- ethics proposal, including all documents and questionnaires (if appropriate)
- Creative Works 1 and 2 Proposals
- Critical Notes document
- Literature Review (if appropriate).

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the second year of the DMA. Your probationary status is
PERFORMANCE

reviewed and permission to continue must be approved by the Associate Dean Research and/or the Director of HDR Progressions.

SECOND YEAR

In the second year of study you will prepare a substantive recital and increase the amount of time devoted to the thesis component of your program. At the end of second year you will undertake an Annual Progress Review.

Thesis Supervision

Candidates are expected to meet with one or all of their advisors at least once every fortnight to discuss their thesis. Thesis supervision continues until submission.

Creative Works

Your Second Year Creative Works Proposal relates to your Second Year Recital/Presentation must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of the semester in which the the recital will take place.

You must give no less than six weeks notice of the date and (booked) venue of the public recital/presentation to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit.

The public recital/presentation normally takes place in Semester 2 and is assessed formally. The aim of the public recital/presentation is to ensure that candidates are performing at an appropriate level and that the candidate’s critical performance ideas regarding the scholarship involved in the performance, and also in the written material, are developing at a sufficient research standard for DMA candidacy. The recital can be 50–80 mins duration and is accompanied by Critical Notes or written materials appropriate to the agreed Presentation. It will be professionally filmed and recorded. You can check the availability of a recital venue at any time at web.timetable.usyd.edu.au. To book a recital venue email the Space and Timetable Coordinator (con.timetable@sydney.edu.au), detailing the date, time and venue you wish to book. Please send any AV/lighting requirements to con.av@sydney.edu.au. If you wish for your recital to be advertised to the public via the SCM website, please send details of your recital to the Concerts Coordinator (con.concerts@sydney.edu.au).

The assessment panel will include faculty members from beyond the relevant unit. The panel members will provide formative written comments on the performance and the written material. If the faculty considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

Second Year Annual Progress Review

Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your second year you will have completed:

- revised Literature Review (if appropriate)
- introductory chapter
- methodology chapter
- revised Research Plan for the final year
- Critical Notes document
- total of 10,000 words.

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the third year of the DMA.
PERFORMANCE

THIRD YEAR
In the third year of study you will complete the thesis (approx. 25–30,000 words) and present a final public recital. More information related to writing your thesis can be found on the University’s library website http://www.library.usyd.edu.au/theses/preparing/ and http://www.library.usyd.edu.au/theses/subfaq.html.

Submission of Thesis and Final Public Recital
• Your thesis must be submitted three months before your final public recital.
• Three months before submission of your thesis, you must submit a Notice of Intention to Perform a Final Recital and Submit a Thesis: Doctor of Musical Arts Form to the SCM Postgraduate Coordinator to allow for the timely appointment of examiners. This form will include the repertoire for your final recital.
• Following successful completion of the examination process, you may submit your final approved thesis to the University library. This is now electronic — bound copies are no longer accepted. To submit your thesis to the library, you will need to complete the Higher Degree by Research: Final Lodgement of Thesis form. More information: http://sydney.edu.au/music/CS/courseinfo/pgrs_submitting_your_thesis
• You must give no less than six weeks notice of the date and (booked) venue of the public recital/presentation to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit. More information: http://sydney.edu.au/music/CS/courseinfo/recitals_PG.shtml

Recital Examination Information
The public recital is the culmination of three years (FT) reflective, scholarly work and it is expected that the performance and critical notes will be of professional standard. The recital is open to the public so do invite your friends and family to be in the audience.

For each performance you are entitled to 8 hours of rehearsal time with an SCM accompanist. You must ensure that you have requested an accompanist if you have a recital coming up so that they can accommodate your request.

The recital can be between 50–80 mins duration and will be professionally filmed and recorded. You can check the availability of a recital venue at any time at web.timetable.usyd.edu.au. To book a recital venue email the Space and Timetable Coordinator (con.timetable@sydney.edu.au), detailing the date, time and venue you wish to book. Please send any AV/lighting requirements to con.av@sydney.edu.au. If you wish for your recital to be advertised to the public via the SCM website, please send details of your recital to the Concerts Coordinator (con.concerts@sydney.edu.au).

Recital programs must be submitted for formal approval by the advisory team no less than six weeks before the recital. Recital programs must include the duration of all works. Once approved, students should prepare a printed program ready for distribution at the recital.

The Examination
The DMA examiners will receive the thesis, final recital and critical notes as their examinable material. The Director of Higher Degree Research and the Director of Higher Degree Research Performance will check the thesis, performance and critical notes to certify that they are in a condition to be examined. The examination of the final public performance and the thesis are undertaken by external examiners. In accord with the University rules for examination of a doctoral degree, three examiners will be appointed who will mostly be external to the University of Sydney. Final
PERFORMANCE

Approval for doctoral examiners is from the University’s PhD Award Sub-Committee. Where possible one or more of the examiners will also attend the performance.

PERFORMANCE - TYPICAL STUDY PATTERN

<table>
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<tr>
<th>Year 1</th>
<th>Unit of Study</th>
<th>Credit Points</th>
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<tbody>
<tr>
<td>Sem 1</td>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
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<tr>
<td></td>
<td>PERF5611 Graduate Seminar 1</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>PERF5601 Creative Work Project 1</td>
<td>6</td>
</tr>
<tr>
<td>Week 3</td>
<td>Meet with advisory team and commence research work for thesis</td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>Submission of Research Training Needs Analysis Form and Supervision Plan after meeting with Advisory Team</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 6</td>
<td>Submission of Creative Works Proposal for PERF5601 to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>At least 6 weeks prior</td>
<td>Book recital venue/AV/accompanist/recording staff for PERF5601 recital (if required)</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>Creative Works 1 Recital/Presentation (20–30 mins) (if required)</td>
<td>N/A</td>
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Sem 2

| PERF5612 Graduate Seminar 2 (Thinking Research) | 6 |
| PERF5602 Creative Work Project 2 (50–80 mins recital) | 12 |
| At least 6 weeks prior | Book recital venue/AV/accompanist/recording staff for PERF5602 recital | N/A |

Week 6 | Submission of Creative Works Proposal for PERF5602 to the SCM Postgraduate Coordinator | N/A |

Week 12 | Public Recital/Presentation (50–80 mins) | N/A |

Week 14 | Annual Progress Review | N/A |

Year 2

<table>
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<tr>
<th>Unit of Study</th>
<th>Credit Points</th>
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<tbody>
<tr>
<td>Sem 1</td>
<td>Continue work on thesis</td>
</tr>
<tr>
<td>Week 6</td>
<td>Submission of Second Year Creative Works Proposal to the SCM Postgraduate Coordinator</td>
</tr>
<tr>
<td>Sem 2</td>
<td>Continue work on thesis</td>
</tr>
<tr>
<td>At least 6 weeks prior</td>
<td>Book recital venue/AV/accompanist/recording staff for recital</td>
</tr>
<tr>
<td>Week 12</td>
<td>Public Recital/Presentation (50–80 mins)</td>
</tr>
<tr>
<td>Week 14</td>
<td>Annual Progress Review</td>
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Year 3

<table>
<thead>
<tr>
<th>Unit of Study</th>
<th>Credit Points</th>
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<tbody>
<tr>
<td>Sem 1</td>
<td>Continue work on thesis</td>
</tr>
<tr>
<td>Week 12</td>
<td>Book recital venue/AV/accompanist/recording staff, and submit proposed date for final DMA public recital to the SCM Postgraduate Coordinator</td>
</tr>
<tr>
<td>** Notice of Intention to Perform a Final Recital and Submit a Thesis: Doctor of Music Arts Form to the SCM Postgraduate Coordinator 3 months before submission of thesis **</td>
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<tr>
<td>Sem 2</td>
<td>Thesis of 25–30,000 words</td>
</tr>
<tr>
<td>Three months later</td>
<td>Public Recital (50–80 mins)</td>
</tr>
</tbody>
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N/A
CONDUCTING

FIRST YEAR
The first full time year of your study (or part-time equivalent) for a research degree is always considered ‘probationary’, so you will need to achieve an average mark of at least 75 percent across all units of study to qualify for progression. The aim of the coursework is to provide guided assistance that provides candidates with support and self-knowledge to further their research. You will also work on your overall research/creative works plan with your advisors.

You will focus on completing the following coursework units of study worth a total of 36 credit points. At the end of first year you will undertake an Annual Progress Review that will determine your successful completion of probation (see details on page 14).

Semester 1:
• PERF5600 Graduate Research Methods (6 credit points)
• PERF5611 Graduate Seminar 1 (elective) (6 credit points)
• PERF5601 Creative Work Project 1 (6 credit points)

Semester 2:
• PERF5612 Graduate Seminar 2 (Thinking Research) (6 credit points)
• PERF5602 Creative Work Project 2 (12 credit points)

Semester 1
At your first meeting with your advisory team you should select Graduate Seminars based on your own area of study. The mix of units taken will be negotiated with your advisory team using the Research Training Needs Analysis Form.

PERF5600 Graduate Research Methods must be completed by all candidates if not already completed in a prior degree. It consists of 2 x 2 hour seminars per week. Assessment includes a reading review, literature review, written project proposal and seminar presentation (100%).

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students’ awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. The seminars culminate in a series of student presentations, in which students present their research proposals to peers and staff for discussion.

PERF5611 Graduate Seminar 1 is an elective subject and candidates can choose from a range of other topics offered by the SCM, or from across the University of Sydney campus. Different seminar options are offered each year normally on a rotating basis in the graduate seminar units of study list. These may include:
• Psychology of Music
• Musical Ability
• Music Analysis
• Music Performance: Perception Evaluation and Analysis
• Postgraduate Music Technology
• Critical Discourses in Music
• Multicultural Studies in Music Education
• Historical Performance Practice
• Composer Performer Workshop
• Your Life as an Independent Musician.

Graduate units of study available in any semester can be found here: http://sydney.edu.au/handbooks/conservatorium/postgraduate/research/units_of_study/graduate_elective_units_of_study_descriptions
CONDUCTING

Please see the SCM Postgraduate Coordinator for further details. Graduate Seminar 1 may also be completed in Semester 2.

Creative Work Projects

The aim of the Creative Work Projects 1 and 2 is to develop the candidates’ critical thinking in regards to research in performance. They provide a vehicle through which the candidate can prepare for the major creative work and thesis requirements of the degree. Feedback on PERF5601 and PERF5602 are formative in nature.

PERF5601 Creative Works 1 should include a general Creative Works Proposal for the first semester of 2000 words, including a list of repertoire for the first year’s study and an explanation of the relationship of performance projects to proposed thesis research where appropriate. There is no recital or presentation in this first semester of the DMA for conductors.

PERF5601 classes consist of 1 x 2 hour individual conducting tuition per fortnight, including attendance and one presentation at a Conducting Seminar, or equivalent. Students will commence preparation for the research-based performance to be given at the end of Semester 2. Students work with the guidance of their conducting advisor.

Your Creative Works Proposal for PERF5601 must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of Semester 1.

Creative Works Proposal Template (Performance/Conducting)

Semester 2

PERF5602 Creative Works 2 is the culmination of work commenced for PERF5601 and should include a Creative Works Proposal for the second semester of 2000 words. PERF5602 classes consist of 1 x 2 hour individual conducting tuition per fortnight, including attendance and one presentation at a Conducting Seminar, or equivalent.

Your Creative Works Proposal for PERF5602, along with the proposed date and (booked) venue for your recital must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of Semester 2.

The final assessment takes the form of a recital/presentation of 30 mins duration (80% of mark) where the candidate will conduct a set program of repertoire for two pianos or one major work with the SCM Wind Symphony, if that is the candidate’s speciality. The candidate will also produce critical notes (2000 words plus music examples, 20% of mark). This recital/presentation can be between 50–80 mins duration and will be professionally filmed and recorded. You can check the availability of a recital venue at any time at web.timetable.usyd.edu.au. To book a recital venue email the Space and Timetable Coordinator (con.timetable@sydney.edu.au), detailing the date, time and venue you wish to book. Please send any AV/lighting requirements to con.av@sydney.edu.au.

Guidelines for the preparation of program, critical and analytical notes can be found here: http://sydney.edu.au/music/docs/DOC_ACA_preparation_of_notes.pdf. This is a clear guide to different approaches to documenting your performances and includes assessment/marking criteria.

The Preparation of Performance Notes (Program, Critical or Analytical)
CONDUCTING

A template for your recital program can be found here: http://sydney.edu.au/music/docs/FRM_VEN_Student_Exam_Recital_Program_Sample.docx

Three faculty members will provide formative written feedback on the performance and accompanying material. If the faculty considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

All candidates are required to undertake PERF5612 Graduate Seminar 2 (Thinking Research), which is a mandatatory research development unit.

The aim of PERF5612 is to expand research students’ awareness of research thought and activity. Now that you have completed at least one semester of study, you should have a fairly advanced research plan and firm idea about your creative work for the DMA. This unit will look around the edges of your research plan and creative work proposal to see how many different ways it can be explored. A major second aim of the unit is to ensure that research students develop a sense of ‘cohort’ — that means, knowledge of others’ research activity and the ways in which researchers can support one another through the process.

The Research Plan will have been developed from the candidate’s original proposal as submitted in the original application for admission and enhanced as a result of the first year’s coursework, which may include literature surveys. Ethics clearances, where appropriate to the research, should be near submission or already granted.

First Year Annual Progress Review

Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your first year you will have completed:

- 2500 word detailed Research Plan for the next two years
- schedule of planned research by semester until completion of thesis
- ethics proposal, including all documents and questionnaires (if appropriate)
- Creative Works 1 and 2 Proposals
- Critical Notes document
- Literature Review (if appropriate).

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the second year of the DMA. Your probationary status is reviewed and permission to continue must be approved by the Associate Dean Research and/or the Director of HDR Progressions.

SECOND YEAR

In the second year of study you will prepare a substantive recital and increase the amount of time devoted to the thesis component of your program. At the end of second year you will undertake an Annual Progress Review.

Thesis Supervision

Candidates are expected to meet with one or all of their advisors at least once every fortnight to discuss their thesis. Thesis supervision continues until submission.

Semester 3 — Creative Works

Your Second Year Creative Works Proposal must be submitted to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit by the Monday of Week 6 of
CONDUCTING

Semester 3. It should include a list of repertoire for the semester’s study and an explanation of the relationship of performance projects to proposed thesis research where appropriate. At the end of this semester, the candidate will conduct a short recital of 30 mins duration (80% of mark). The candidate will conduct a set program of repertoire for two pianos or one major work with the SCM Wind Symphony, if that is the candidate’s speciality. The candidate will also produce critical notes (2000 words plus music examples, 20% of mark). This is not intended to be a formal recital and will be assessed by your DMA advisory team. This recital will be professionally filmed and recorded for internal advisors. You can check the availability of a recital venue at any time at web.timetable.usyd.edu.au. To book a recital venue email the Space and Timetable Coordinator (con.timetable@sydney.edu.au), detailing the date, time and venue you wish to book. Please send any AV/lighting requirements to con.av@sydney.edu.au.

You must give no less than six weeks notice of the date and (booked) venue of the public recital/presentation to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit.

Semester 4 — Creative Works

The public recital/presentation normally takes place in Semester 4 and is assessed formally. The aim of the public recital/presentation is to ensure that candidates are performing at an appropriate level and that the candidate’s critical performance ideas regarding the scholarship involved in the performance, and also in the written material, are developing at a sufficient research standard for DMA candidacy. Conducting candidates will rehearse and prepare a full recital with a chamber ensemble or opera ensemble, or a partial program with orchestra or wind symphony. The Orchestras and Ensembles Manager will advise you of the ensemble’s rehearsal schedule and the recital date and venue. The recital can be between 45–80 mins duration and will be professionally filmed and recorded.

You must give no less than three months notice of the date and (booked) venue of the public recital/presentation to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit. This time period also allows for the concert to be included in SCM marketing materials.

The assessment panel will include three faculty members. The panel members will provide formative written comments on the performance and the written material. If the faculty considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

Second Year Annual Progress Review

Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your second year you will have completed:

- revised Literature Review (if appropriate)
- introductory chapter
- methodology chapter
- revised Research Plan for the final year
- Critical Notes document
- total of 10,000 words.

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the third year of the DMA.
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THIRD YEAR

In the third year of study you will complete the thesis (approx. 25–30,000 words) and present a final public recital. More information related to writing your thesis can be found on the University’s library website http://www.library.usyd.edu.au/theses/preparing/ and http://www.library.usyd.edu.au/theses/subfaq.html.

Submission of Thesis and Final Public Recital

- Your thesis must be submitted three months before your final public recital.
- Three months before submission of your thesis, you must submit a Notice of Intention to Perform a Final Recital and Submit a Thesis: Doctor of Music Arts Form to the SCM Postgraduate Coordinator to allow for the timely appointment of examiners. This form will include the repertoire for your final recital.
- Following successful completion of the examination process, you may submit your final approved thesis to the University library. This is now electronic — bound copies are no longer accepted. To submit your thesis to the library, you will need to complete the Higher Degree by Research: Final Lodgement of Thesis form. More information: http://sydney.edu.au/music/CS/courseinfo/pgrs-submitting-your-thesis
- You must give no less than three months notice of the date and (booked) venue of the public recital/presentation (or by week 6 of semester 5 if appropriate) to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit. This time period also allows for the concert to be included in SCM marketing materials.

Recital Examination Information

The public recital is the culmination of three years (FT) reflective, scholarly work and it is expected that the performance and critical notes will be of professional standard. The recital is open to the public so do invite your friends and family to be in the audience.

Conducting candidates will rehearse and prepare a full recital with a chamber ensemble or opera ensemble, or a partial program with orchestra or wind symphony. The Orchestras and Ensembles Manager will advise you of the ensemble’s rehearsal schedule and the recital date and venue. The recital can be between 45–80 mins duration and will be professionally filmed and recorded.

You must give no less than three months notice of the date and (booked) venue of the public recital/presentation (or by week 6 of semester 5 if appropriate) to the SCM Postgraduate Coordinator for approval by the HDRSC and Chair of Unit. This time period also allows for the concert to be included in SCM marketing materials.

Recital program notes must be submitted for formal approval by the advisory team no less than six weeks before the recital. Recital programs must include the duration of all works. Once approved, students will forward their program notes to the Orchestras and Ensembles Manager who will arrange a printed program ready for distribution at the recital.

The Examination

The DMA examiners will receive the thesis, final recital and critical notes as their examinable material. The Director of Higher Degree Research and the Director of Higher Degree Research Performance will check the thesis, performance and critical notes to certify that they are in a condition to be examined. In accord with the University rules for examination of a doctoral degree, three examiners will
CONDUCTING

be appointed who will mostly be external to the University of Sydney. Final approval for doctoral examiners is from the University’s PhD Award Sub-Committee. Where possible one or more of the examiners will also attend the performance.

CONDUCTING - TYPICAL STUDY PATTERN

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 1</td>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>PERF5611 Graduate Seminar 1</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>PERF5601 Creative Work Project 1</td>
<td>6</td>
</tr>
<tr>
<td>Week 3</td>
<td>Meet with advisory team and commence research work for thesis</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 4</td>
<td>Submission of Research Training Needs Analysis Form and Supervision Plan after meeting with Advisory Team</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 6</td>
<td>Submission of Creative Works Proposal for PERF5601 to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Sem 2</td>
<td>PERF5612 Graduate Seminar 2 (Thinking Research)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>PERF5602 Creative Work Project 2 (30 mins recital)</td>
<td>12</td>
</tr>
<tr>
<td>At least 6 weeks prior</td>
<td>Book recital venue/AV/recording staff for PERF5602 recital</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 6</td>
<td>Submission of Creative Works Proposal for PERF5602 to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>Recital/Presentation with 2 Pianos (30 mins)</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 14</td>
<td>Annual Progress Review</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 3</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td>At least 6 weeks prior</td>
<td>Book recital venue/AV/recording staff for recital Program notes to Orch Mgr</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 6</td>
<td>Submission of Second Year Creative Works Proposal to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>Recital/Presentation with 2 Pianos or Wind Symphony (30 mins)</td>
<td>N/A</td>
</tr>
<tr>
<td>Sem 4</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td>At least 3 months prior</td>
<td>Book recital venue/AV/recording staff for recital Program notes to Orch Mgr</td>
<td>N/A</td>
</tr>
<tr>
<td>During semester</td>
<td>Public Recital/Presentation with major ensemble (50–80 mins)</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 14</td>
<td>Annual Progress Review</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 3</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 5</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 6</td>
<td>Book recital venue/AV/recording staff, and submit proposed date for final DMA public recital to the SCM Postgraduate Coordinator Program notes to Orch Mgr ** Notice of Intention to Perform a Final Recital and Submit a Thesis: Doctor of Music Arts Form to the SCM Postgraduate Coordinator 3 months before submission of thesis</td>
<td>N/A</td>
</tr>
<tr>
<td>Sem 6</td>
<td>Thesis of 25–30,000 words</td>
<td>N/A</td>
</tr>
<tr>
<td>Three months later</td>
<td>Public Recital with major ensemble (50–80 mins)</td>
<td>N/A</td>
</tr>
</tbody>
</table>
COMPOSITION

COMPOSITION STREAM

The Doctor of Musical Arts (DMA) in Composition is designed for students who wish to achieve a professional standard as a composer, using a research framework as its basis. It is designed to enable students to explore their own musical ideas to a high level through creative work as research, to continue to extend and improve composition creativity, technique and presentation, and be able to explain these ideas in a written form.

The three elements of the DMA in composition are:

1. **Coursework**, completed in the first full time year of candidature (or part-time equivalent)
2. **Portfolio of Compositions**, presented at the end of the first and second years, and at the conclusion of candidature.
3. Supporting **thesis** to the Final Portfolio of Compositions

**First Year**

The **first full time year of your study (or part-time equivalent)** for a research degree is always considered ‘probationary’, so you will need to achieve an average mark of at least 75 percent across all units of study to be allowed to continue. The aim of the coursework is to provide guided assistance that provides candidates with support and self-knowledge to further their research.

You will focus on completing the following coursework units of study worth a total of 36 credit points. At the end of first year you will undertake an **Annual Progress Review that will determine your successful completion of probation** (see details on page 21).

**Semester 1:**

- PERF5600 Graduate Research Methods (6 credit points)
- PERF5611 Graduate Seminar 1 (elective) (6 credit points)
- PERF5601 Creative Work Project 1 (6 credit points)

**Semester 2:**

- PERF5612 Graduate Seminar 2 (6 credit points)
- PERF5602 Creative Work Project 2 (12 credit points)

**Semester 1**

At your first meeting with your advisory team you should select **Graduate Seminars** based on your own area of study. The mix of units taken will be negotiated with your advisory team using the **Research Training Needs Analysis Form**.

**PERF5600 Graduate Research Methods** must be completed by all candidates if not already completed in a prior degree. It consists of 2 x 2-hour seminars per week. Assessment includes a reading review, literature review, written project proposal and seminar presentation (100%).

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students’ awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics.

Students will begin exploration of the topic area that is the intended focus for their research during their degree. In the case of DMA in Composition students, this topic area will typically be the context into which their music is being written, such as a particular musical genre or other context (including non-musical
COMPOSITION

contexts). The seminars culminate with a series of student presentations, in which students present their research proposals to students and staff for discussion.

PERF5611 Graduate Seminar 1 is an elective subject and candidates can choose from a range of other seminars offered by the SCM, or can be selected from across the University of Sydney campus. Different seminar options are offered each year normally on a rotating basis in the graduate seminar units of study list. These may include:

- Psychology of Music
- Musical Ability
- Music Analysis
- Music Performance: Perception Evaluation and Analysis
- Postgraduate Music Technology
- Critical Discourses in Music
- Multicultural Studies in Music Education
- Historical Performance Practice
- Composer Performer Workshop
- Your Life as an Independent Musician.

Please see the SCM Postgraduate Coordinator for further details. Graduate Seminar 1 may also be completed in Semester 2.

It is recommended that DMA in Composition students undertake the Music Analysis graduate seminar if they have not previously undertaken a similar unit in their previous studies.

Graduate units of study available in any semester can be found here: http://sydney.edu.au/handbooks/conservatorium/postgraduate/research/units_of_study/graduate_elective_units_of_study_descriptions

Creative Work Projects / Portfolio of Compositions

In the DMA in Composition, the Creative Work Projects (PERF5601 and PERF5602) are portfolios of compositions, which are generated over the full period of enrolment. They will be focused on a particular research area that is being explored in the candidate’s music.

Each of the compositions will have a research basis according to the SCM’s Creative Work as Research Guidelines.

Compositions are organised according to portfolios: first, second and final portfolios. More detail on each of the portfolios follows.

PERF5601 Creative Works 1 classes usually consist of 1 x 1 hour individual performance tuition per week for 12 weeks, plus optional attendance at the Composition Seminar every Wednesday from 12–1pm. Candidates will be expected to present at this seminar at least once during their candidature.

Students will commence preparation of their First Portfolio to be completed by the end of the first year of the DMA. Students work with the guidance of their Creative Works Advisor (composition advisor).

PERF 5601 Creative Works Proposal

Your Creative Works Proposal of 1000 words for PERF5601 must be submitted to the SCM Postgraduate Coordinator by the end of Week 2 of Semester 1. It will be approved by the HDRSC and Chair of Unit by the end of Week 3 of Semester 1.

Each Creative Works Proposal should be created in conjunction with input from the candidate’s Creative Works Advisor (composition advisor).
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A Creative Works Proposal will typically include:

- a list of pieces to be written in the semester or year, including instrumentation and duration
- preliminary information as to the research basis of each composition, including the context into which each composition will be placed, the significance of this piece within this context, and how this composition may extend both the candidate and (potentially) the art form
- details of proposed performances or public presentation of each composition, including realistic and achievable plans for specific performances.

Creative Works Proposal Template (Composition)

Semester 2
All candidates are required to undertake PERF5612 Graduate Seminar 2 (Thinking Research), which is a mandatory research development unit.

The aim of PERF5612 is to expand research students’ awareness of research thought and activity. Now that you have completed at least one semester of study, you should have a fairly advanced research plan and firm idea about your creative work for the DMA. This unit will look around the edges of your research plan and creative work proposal to see how many different ways it can be explored. A major second aim of the unit is to ensure that research students develop a sense of ‘cohort’ — that means, knowledge of others’ research activity and the ways in which researchers can support one another through the process.

The Research Plan will have been developed from the candidate’s original proposal as submitted in the original application for admission and enhanced as a result of the first year’s coursework, which may include literature surveys. Ethics clearances, where appropriate to the research, should be near submission or already granted.

PERF 5602 Creative Works Proposal
Your Creative Works Proposal of 1000 words for PERF5602 must be submitted to the SCM Postgraduate Coordinator by the end of Week 2 of Semester 2. It will be approved by the HDRSC and Chair of Unit by the end of Week 3 of Semester 1.

PERF5602 Creative Works 2 classes usually consist of 1 x 1 hour individual performance tuition per week for 12 weeks, plus optional attendance at the Composition Seminar every Wednesday from 12–1pm. Candidates will be expected to present at this seminar at least once during their candidature.

Students will continue work on their First Portfolio to be completed by the end of the first year of the DMA. Students work with the guidance of their Creative Works Advisor (composition advisor).

First portfolio
The first portfolio of compositions is presented at the conclusion of PERF5602 Creative Works 2. This portfolio will include:

- compositions completed over the course of the full-time year of study
- recordings and other documentation of performances/presentations of these works
- research statements relevant to each of these works
- reflective and analytical statements relevant to each of these works, including an understanding of the musical context in which they are placed, and
COMPOSITION

- literature reviews and ethics proposals relevant to each of these works (if appropriate).

This portfolio will be assessed by a panel of SCM composition unit staff. Criteria for the compositions will be broadly upon Creativity (40%), Craft and Technique (40%) and Presentation (20%). All aspects of the portfolio must be passed for a pass mark to be given.

If the panel considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

First Year Annual Progress Review
Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your first year you will have completed:

- 2500 word detailed Research Plan for the next two years
- schedule of planned research by semester until completion of thesis
- ethics proposal, including all documents and questionnaires (if appropriate)
- Creative Works 1 and 2 Proposals
- Literature Review (if appropriate).

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the second year of the DMA. Your probationary status is reviewed and permission to continue must be approved by the Associate Dean Research and/or the Director of HDR Progressions.

SECOND YEAR
In the second year of study you will complete the Second Portfolio for your DMA and increase the amount of time devoted to the thesis component of your program. At the end of second year you will undertake an Annual Progress Review.

Creative Works Proposal
Your Second Year Creative Works Proposal of 1000 words must be submitted to the SCM Postgraduate Coordinator by the end of Week 2 of Semester 1. It will be approved by the HDRSC and Chair of Unit by the end of Week 3 of Semester 1.

Second portfolio
The second portfolio of compositions is presented at the conclusion of your second year of full-time study. This portfolio will include:

- compositions completed over the course of the full-time year of study
- recordings and other documentation of performances/presentations of these works
- research statements relevant to each of these works
- reflective and analytical statements relevant to each of these works, including an understanding of the musical context in which they are placed, and
- literature reviews and ethics proposals relevant to each of these works (if appropriate).

This portfolio will be assessed by a panel of SCM composition unit staff. Criteria for the compositions will be broadly upon Creativity (40%), Craft and Technique (40%) and Presentation (20%). All aspects of the portfolio must be passed for a pass mark to be given.
COMPOSITION

If the panel considers that the work is of a sufficient standard to continue an SR grade will be given. Work that is not of a sufficient standard will be given an SF (Fail) and this result will be reflected in your Annual Progress Review in Week 12 of Semester 2.

Thesis
The thesis in the DMA in Composition is a supporting, complementary document to the final portfolio of works. It is typically written throughout the entire candidature, in conjunction with the creation of the portfolios of works.

The thesis component of the DMA in Composition will typically display:

- a thorough understanding of broad and specific contexts into which the candidate’s musical compositions can be placed, including analytical explorations of specific exemplar pieces
- convincing explanations of how the candidate’s own pieces of music fit into this framework, including analytical detail of their own submissions
- reflective statements on the research into each of the submitted works, the compositional process behind the writing of these works and their performance, and the original contribution each work has made to both the candidate’s own body of work and the artform more generally.

Writing the thesis is intertwined with the composition and research process.

Example
A DMA in Composition student is focusing on writing music for wind symphony throughout her degree. As part of this, she is researching wind symphony music by other composers, in particular their orchestration. This research takes place through score analysis and reading what other researchers have previously written on the topic in books and journal articles. The results of this research are then used in the students’ own orchestrations for wind symphony in tangible, recognisable ways. The student attempts to further extend such orchestrations in her own compositions. This background analysis and research forms part of her thesis, and is written at the conclusion of writing each composition, further refining after each piece has been workshopped, rehearsed and performed.

The construction of the thesis therefore is based largely on the writing up of research constructed during the entire candidature. The thesis will be up to a maximum length of 30,000 words. It should conform in style and substance to academic standards relevant to doctoral studies at the University of Sydney. It will be an original contribution to the field, alongside the Final Portfolio of Compositions, and will be read by examiners as a complementary document to the portfolio rather than in its own right.

Thesis Supervision
Candidates are expected to meet with one or all of their advisors at least once every fortnight to discuss their thesis. Thesis supervision continues until submission.

At the end of second year you will undertake an Annual Progress Review.

Second Year Annual Progress Review
Your Annual Progress Review is the time to show the faculty what you have been working on during the year. Typically, at the end of your second year you will have completed:

- revised Literature Review (if appropriate)
- introductory chapter
- methodology chapter
COMPOSITION

- revised Research Plan for the final year
- total of 10,000 words.

Formative feedback is provided by the advisory team in consideration that the work is of sufficient standard to progress to the third year of the DMA.

THIRD YEAR

In the third year of study you will complete the thesis (approx. 25–30,000 words) and the Final Portfolio of Compositions for your DMA. More information related to writing your thesis can be found on the University’s library website http://www.library.usyd.edu.au/theses/preparing/ and http://www.library.usyd.edu.au/theses/subfaq.html.

Creative Works Proposal

Your Third Year Creative Works Proposal of 1000 words for Third Year must be submitted to the SCM Postgraduate Coordinator by the end of Week 2 of Semester 1. It will be approved by the HDRSC and Chair of Unit by the end of Week 3 of Semester 1. It will include details of your Final Portfolio of Compositions.

The Final Portfolio of Compositions will typically be between 60–90 minutes in duration. Each of the works included in the portfolio will have been performed or publicly presented during the candidature. It will be comprised of the works deemed by the candidate to be their best work over the degree, and which relate to the research area(s) explored during the candidacy.

The final portfolio must include a major work. This major work should be a composition of considerable and ambitious substance and scale which both encapsulates the candidate’s research and demonstrates a substantial contribution to the field. Examples of major works are: a 20 minute string quartet; a one-act music theatre piece; a concerto for instrument and large ensemble; or a concept album.

The major work should be started by the beginning of the third year at the latest. It must have realistic and achievable plans for performance and/or public presentation.

The major work must be approved by the candidate’s Creative Works Advisor (composition advisor) and the Chair of the Composition Unit.

The Examination

The DMA examiners will receive the thesis and Final Portfolio of Compositions as their examinable material. The Director of Higher Degree Research and the Chair of the Composition Unit will check the thesis and Final Portfolio of Compositions to certify that they are in a condition to be examined. In accord with the University rules for examination of a doctoral degree, three examiners will be appointed to examine the Final Portfolio of Compositions and thesis. They will mostly be external to the University of Sydney. Final approval for doctoral examiners is from the University’s PhD Award Sub-Committee. Where possible one or more of the examiners will also attend the performance.

Submission of Thesis and Final Portfolio of Compositions

- Your thesis must be submitted at the same time as your Final Portfolio of Compositions.
- Three months before submission, you must submit a Notice of Intention to Submit a Thesis and Final Portfolio of Compositions: Doctor of Musical Arts Form to the SCM Postgraduate Coordinator to allow for the timely appointment of examiners.
- Following successful completion of the examination process, you may submit your
COMPOSITION

final approved thesis to the University library. This is now electronic — bound copies are no longer accepted. To submit your thesis to the library, you will need to complete the Higher Degree by Research: Final Lodgement of Thesis form. More information: [http://sydney.edu.au/music/CS/courseinfo/pgrsSubmittingYourThesis](http://sydney.edu.au/music/CS/courseinfo/pgrsSubmittingYourThesis)

COMPOSITION - TYPICAL STUDY PATTERN

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 1</td>
<td>PERF5600 Graduate Research Methods</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>PERF5611 Graduate Seminar 1</td>
<td>6</td>
</tr>
<tr>
<td>End of Week 2</td>
<td>Submission of Creative Works Proposal for PERF5601 to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 4</td>
<td>Submission of Research Training Needs Analysis Form and Supervision Plan after meeting with Advisory Team</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>PERF5601 Creative Work Project 1 (submission of short composition pieces marked by Creative Works Advisor)</td>
<td>6</td>
</tr>
<tr>
<td>Sem 2</td>
<td>PERF5612 Graduate Seminar 2</td>
<td>6</td>
</tr>
<tr>
<td>End of Week 2</td>
<td>Submission of Creative Works Proposal for PERF5602 to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>PERF5602 Creative Work Project 2 (submission of First Portfolio of Compositions)</td>
<td>12</td>
</tr>
<tr>
<td>Week 13</td>
<td>Panel Examination of First Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 14</td>
<td>Annual Progress Review</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 1</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Commence work on Second Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>End of Week 2</td>
<td>Submission of Second Year Creative Works Proposal to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>Sem 2</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Commence work on Second Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 12</td>
<td>Submit Second Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 13</td>
<td>Panel Examination of Second Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 14</td>
<td>Annual Progress Review</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 3</th>
<th>Unit of Study</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 1</td>
<td>Continue work on thesis</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Continue work on Second Portfolio of Compositions</td>
<td>N/A</td>
</tr>
<tr>
<td>End of Week 2</td>
<td>Submission of Third Year Creative Works Proposal to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>3 months before submis-</td>
<td>** Notice of Intention to Submit a Thesis and Final Portfolio of Compositions: Doctor of Musical Arts Form to the SCM Postgraduate Coordinator</td>
<td>N/A</td>
</tr>
<tr>
<td>3 months later</td>
<td>Submit Thesis of 25–30,000 words</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Submit Final Portfolio of Compositions</td>
<td>N/A</td>
</tr>
</tbody>
</table>
ESSENTIAL RESOURCES

FORMS AND CONTACTS FOR SCM POSTGRADUATE RESEARCH STUDENTS:
All forms and contacts required by DMA candidates can be found here: http://sydney.edu.au/music/CS/forms/pgforms.shtml
Enrolment/withdrawal dates and procedures can be found here: http://sydney.edu.au/music/CS/courseinfo/pgrs_enrolment

SUBMITTING YOUR THESIS
http://sydney.edu.au/music/CS/courseinfo/pgrs_submitting_your_thesis
This link provides an overview of the steps involved in submitting a thesis and the examination process. Candidates should refer to the University’s Postgraduate Student Handbook, the University of Sydney (Higher Degree by Research) Rule 2011, the Postgraduate: Degree of Doctor of Philosophy and the SUPRA Thesis Guide for full guidelines.

RESEARCH AND LIBRARY LINKS
Academic Honesty Policy
The University’s policy on academic honesty and plagiarism are clearly set out here: http://sydney.edu.au/policies/showdoc.aspx?recnum=PODC2012/254&RendNum=0

Information on copyright
SCM Student Guide to Copyright
Information from the University of Sydney Library: http://sydney.edu.au/library/about/policies/copyright/
Information from the Australian Copyright Council (including a number of very useful fact sheets): http://www.copyright.org.au/find-an-answer/

Information skills
Links, classes and videos for native speakers and those of non-English backgrounds: http://sydney.edu.au/library-skills/

Citation styles and Endnote (free software for students): http://libguides.library.usyd.edu.au/content.php?id=160012&sid=1353511

University of Sydney Learning Centre
Free short courses in research and writing skills tailored specifically for postgraduates. Classes include: critical reading of research; academic and analytical writing style; academic honesty; thesis proposals; literature reviews; overview of a thesis; and writing a journal article. http://sydney.edu.au/stuserv/learning_centre/workshops.shtml

How to write a thesis proposal

How to write a literature review

SCM Library
Issues specific to music research at SCM: http://libguides.library.usyd.edu.au/content.php?id=531952&sid=4440789

Links to the Music Journals
ESSENTIAL RESOURCES

POSTGRADUATE RESEARCH SUPPORT AND SCHOLARSHIPS
Scholarship information at SCM is introduced here: [http://sydney.edu.au/music/CS/courseinfo/pgrsResearchFunding.shtml](http://sydney.edu.au/music/CS/courseinfo/pgrsResearchFunding.shtml)

Australian and University of Sydney Research Scholarships

Postgraduate Research Support Scheme (PRSS)
The PRSS is to provide direct support for currently enrolled postgraduate research students. SCM will award funds to eligible applicants on a competitive basis according to the University’s general guidelines. At least one application round will be held by the SCM each year. The application(s) will be advertised on our website and emailed to currently enrolled research students. The PRSS can support conference expenses and specialist services, purchase/hire of specialist books or other equipment essential to students’ research. This is a competitive scheme and is intended to provide students with the opportunity to both learn how to write research grant applications and also to fund their own research programs. Masters level students may apply once to this scheme. Doctoral level students may apply three times.

University of Sydney Grants-in-Aid (GIA)
Applications open in April each year. Grants-in-aid are available to provide students with travel grants to support short-term periods of research overseas.

Applications cannot be submitted solely for the purpose of attending a conference. For funding for postgraduate research students presenting at a conference, see the PRSS information instead. Most grants are open only to students enrolled in a postgraduate research degree.

Applicants must be citizens or permanent residents of Australia. Grants are normally awarded in the range of $500–$2500.

Some grants are open to applicants in any research area, however many awards are targeted at students in particular faculties, departments or research areas.

Information from 2014 Round (now closed)
- 2014 Information Document PDF
- 2014 Referee Request PDF

Other Funding
Some faculties also offer travel grants to postgraduate research students.

Arts and Social Sciences: information on the PhD research Travel Grant Scheme can be found at [http://sydney.edu.au/arts/current_students/scholarships.shtml](http://sydney.edu.au/arts/current_students/scholarships.shtml).

External funding
The AFGW-NSW Inc Tempe Mann Travelling Scholarship is available to women enrolled as a research masters or doctoral degree student at The University of Sydney, or have a first degree or masters from the University of Sydney and be enrolled for a doctorate at another university within NSW. Short listed candidates will be required to attend an interview in Sydney in Oct/Nov. The scholarship is awarded to a woman to undertake a short period of advanced research or course work in any field, at an overseas university or equivalent organisation. Applicants must be Australian citizens or have permanent residency in Australia.

See the AFGW NSW website for more information.

Applications close 30 September 2014.
ESSENTIAL RESOURCES

Overseas Scholarships
For information on externally funded opportunities available to research students to undertake research overseas, please refer to the Overseas Scholarship website.

For information on direct research support to aid overseas research for current research students, please refer to the Postgraduate Research Support Scheme website.

UNIVERSITY OF SYDNEY STUDENT WEBSITES
General information about student life and services that cover employment, finance, academics, and health and welfare at the University of Sydney can be found on this page: http://sydney.edu.au/current_students.

MYUNI
The MyUni website is a portal to gain access to important information and resources — university email, self-administration, eLearning, and other resources. You will need your Unikey and password to access this site: https://ssa.usyd.edu.au/ssa/.

UNIVERSITY EMAIL
You should check your university email regularly or forward it to an email that is checked regularly. All official university communication goes to this email. Access from the MyUni page.

ELEARNING
Your eLearning pages are important because many classes and courses use them to provide information and resources to students. Access from the MyUni page.

MY ADMINISTRATION
Through this service you can check your enrolment, check your grades, and update your contact information along with many other things. Access from the MyUni page.

IT SERVICES
Internet access and more advice on access to IT on main campus: http://sydney.edu.au/ict/student You can log on to the University wireless using your Unikey and password.

COUNSELLING SERVICES
Counselling is available at the SCM every Thursday. Walk-in and appointment sessions are available. Bookings can be made through counselling service reception.
Phone: 02 8627 8433. Counselling is also available through the university at the main campus.

UNIVERSITY OF SYDNEY GRADUATE STUDIES HANDBOOK 2014
The purpose of the Graduate Studies Handbook is to provide a convenient source of reference for research and coursework postgraduate students about the requirements for postgraduate degrees, graduate diplomas and graduate certificates within the University. It does not attempt to be comprehensive in its coverage but rather, where appropriate, to provide direction to appropriate sources of information. Students should also refer to the handbook for the faculty in which they are enrolled for information specific to their degree. http://sydney.edu.au/handbooks/conservatorium.

DISABILITY SERVICES
Disability Services provides information and support for students with disabilities. http://sydney.edu.au/current_students/disability/

INTERNATIONAL STUDENTS
ESSENTIAL RESOURCES

SYDNEY UNIVERSITY POSTGRADUATE REPRESENTATIVE ASSOCIATION
This site offers a variety of support services for students: http://supra.net.au.

CSA (CON STUDENT ASSOCIATION)
This is a student run group that represents and supports students as well as providing social events. As a student at the SCM you are automatically a member of CSA. For more information about the CSA, University Student Union (USU) and other University societies: http://www.usu.edu.au.

STUDENT REPRESENTATIVE COUNCIL
This student organisation represents the University of Sydney students’ interests and offers advice and assistance for academic as well as other issues.

SCM GENERAL LINKS
General information about the Sydney Conservatorium of Music (SCM) can be found here: http://music.sydney.edu.au.

All public events at the SCM can be found here: http://music.sydney.edu.au/event-listings


SCM policies can be found here: http://sydney.edu.au/music/CS/forms/policy.shtml.

SCM OPENING HOURS
- Mon–Fri: 7:00am–10:00pm
- Sat: 7:00am–6:00pm
- Sun: Closed

The SCM may be open outside of these hours for events, but access to the practice rooms and other facilities are usually restricted.

SCM POSTGRADUATE FACILITIES
How to access the postgraduate room, wireless facilities, room bookings, instruments, lockers at the SCM can be found here: http://sydney.edu.au/music/CS/courseinfo/pgrs_index. There is also more information regarding SCM facilities here: http://sydney.edu.au/music/CS/facilities/index.shtml.

LOGGING ON TO SCM LAB COMPUTERS
Students can login to the SCM labs computers with their Unikey user name and password (same as logging into webmail or MyUni). If you can’t remember your password, ICT Help desk can issue a new password— call 9351 6000 or ext 16000 when calling from within the University.

BOOKING SCM RECORDING STUDIOS
To book a studio please email the Space and Timetable Coordinator (con.timetable@sydney.edu.au). Studios are available for use during the regular opening hours of the SCM. Recording equipment can only be booked for use between 9:00am and 4:30pm Monday through Friday. You need to have sufficient knowledge to run the recording equipment yourself, or have a fellow student who is knowledgeable about recording help you. The staff will answer general questions, but will not operate the equipment or record for you. Portable recording kits with instructions on how to use them are available to check out from the attendants’ office. The recording systems in the concert halls are only available for teacher use.

RECITAL EXAMINATION AV AND LIGHTING POLICY
It is the student’s responsibility to discuss suitable performance audio and visual requirements with the SCM’s AV department by emailing con.av@sydney.edu.au. AV requirements are not guaranteed to be available.
ESSENTIAL RESOURCES

until a production meeting has been held with the SCM’s AV department. If approved, the SCM will supply AV systems and operators within the core business hours of 9am until 5pm Monday to Friday. For recitals outside this timeframe, approval will be dependent on relevant head of department’s authorisation and budget allowances. If approved, the AV department can supply, set up and operate the following for your recital:

- CD/DVD playback equipment
- Voice reinforcement equipment
- Other basic reinforcement equipment
- Other basic projection equipment

If you would like a copy of your recital recording, please email con.archives@sydney.edu.au.

POSTGRADUATE FORMS

All forms that you will require during your DMA can be found here: http://sydney.edu.au/music/CS/forms/pgforms.shtml

SCM CONCERTS

There are many concerts that occur at the SCM every year. As a student, you can get into many of these concerts for free or at a discounted price. This is a great opportunity to hear good music that will inform your own performances and practicing. The performance calendar is regularly updated on the SCM website. To see the SCM policy regarding complementary student tickets and how to obtain them, click here http://sydney.edu.au/music/docs/POL_VEN_complimentary_tickets.pdf.

PERFORMANCE OPPORTUNITIES

There are many opportunities for students to perform at the SCM. Students are able to give public recitals on Wednesday nights. For more information and to organise a recital, you should contact the Concerts Coordinator (con.concerts@sydney.edu.au).
COURSE RESOLUTIONS

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Higher Degree by Research) Rule 2011 (the 'HDR Rule'), the Academic Board resolutions relating to the Degree of Doctor of Philosophy and the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended).

Part 1: Preliminary

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QB001</td>
<td>Doctor of Musical Arts</td>
</tr>
</tbody>
</table>

Part 2: Admission requirements

2 Eligibility for admission to candidature

(1) To be eligible to be admitted to candidature by the Dean or Associate Dean, an applicant must:

(a) hold or have completed the requirements for:

(i) the degree of Bachelor of Music (Performance) from the University of Sydney, with first class honours or second class honours, first division; or equivalent qualification; or

(ii) a bachelor’s degree from the University of Sydney, with first class honours or second class honours, first division, in a related area of study; or equivalent qualification; or

(iii) a master’s degree from the University of Sydney, completed by research in a related area, with a weighted average mark of at least 75 for the performance research components, including a Distinction grade for the final, written research component; or equivalent qualification; or

(iv) a master’s degree from the University of Sydney, completed by coursework in a related area, with a weighted average mark of at least 80; or equivalent qualification; and

(b) perform successfully at an audition/interview in the principal study, receiving a minimum audition/interview mark of 80%.

(2) The Dean or Associate Dean may admit to candidature an applicant who does not meet the requirements of sub-clause (1), provided that the applicant holds a qualification or qualifications that, in the opinion of the Faculty Research Committee, are equivalent to those prescribed in sub-clause (1).

3 Application for admission to candidature

(1) An applicant for admission to candidature must submit to the Faculty:

(a) satisfactory evidence of the applicant’s eligibility for admission;

(b) a proposed course of research and advanced study, approved by the Associate Dean in which the work is to be undertaken; and

(c) a statement certifying the applicant’s understanding that, subject to the HDR Rule, if the candidature is successful, his or her thesis will be lodged with the University Librarian and made available for immediate public use.

(2) In addition, an applicant for admission to part-time candidature must submit a statement that he or she will have sufficient time available to complete the requirements of the degree in accordance with these resolutions.
COURSE RESOLUTIONS

4 Credit transfer
The HDR Rule specifies the conditions for the granting of credit for previous studies, including the effect on completion times.

Part 3: Candidature

5 Appointment of supervisor
(1) The Associate Dean will appoint a supervisor and associate supervisor for each candidate in accordance with the HDR Rule and Academic Board policies for postgraduate research higher degree supervision.
(2) The Associate Dean will also appoint a performance/creative works advisor, who may be the supervisor or the associate supervisor or who may be in addition to the supervisor or associate supervisor.

6 Control of candidature
The HDR Rule specifies the conditions for the control of candidature by the University.

7 Location of candidature and attendance
The HDR Rule specifies the conditions for the location of candidature and attendance by candidates at the University.

Part 4: Requirements

8 Degree requirements
(1) To satisfy the requirements of the degree candidates must:
   (a) complete any specified probationary requirements;
   (b) complete 36 credit points of units of study, as set out in the Faculty Handbook;
   (c) present performances/creative works and research seminars;
   (d) complete a program of supervised research leading to a substantial performance/creative work and a thesis of 25,000 to 30,000 words, both of which shall be an original contribution to the field concerned.

9 The thesis and final performance
A candidate shall produce a thesis and a performance/creative work that meets the requirements specified in the HDR Rule.

Part 5: Enrolment and progression

10 Probation
(1) A candidate is normally accepted for candidature on a probationary basis for a period not exceeding one year according to the provisions of the HDR Rule.

In the probationary period each candidate must:
   (a) If proceeding on a full-time basis:
      (i) complete 36 credit points of units of study as prescribed, with a weighted average mark of at least 75;
      (ii) attend an annual review interview during which the candidate will present and defend a refined research plan for the following two years; and
      (iii) demonstrate adequate English language competency for the completion of the degree.
   (b) If proceeding on a part-time basis:
      (i) complete credit points of units of study as prescribed, with a weighted average mark of at least 75;
      (ii) develop and present a refined research proposal to the satisfaction of the supervisor and Associate Dean; and
      (iii) demonstrate adequate English language competency for the completion of the degree.
COURSE RESOLUTIONS

11 Time limits, earliest and latest submission dates
The HDR Rule specifies the allowable completion times and submission dates available for full- and part-time candidates in this course.

12 Mode of attendance
The attendance pattern for this course is full-time or part-time according to candidate choice. Visa requirements commonly restrict international students to full-time study only.

13 Discontinuation of candidature
A candidate may discontinue enrolment in a unit of study or the degree subject to the conditions specified by the HDR Rule.

14 Suspension of candidature
A candidate may suspend enrolment from the degree subject to the conditions specified by the HDR Rule.

15 Leave of absence
A candidate may take leave of absence from the degree subject to the conditions specified by the HDR Rule.

16 Progress
A candidate is required to maintain satisfactory progress towards the timely completion of the degree. Progress will be reviewed annually according to the provisions of the HDR Rule.

Part 6: Examination

17 Examination of the thesis and the final public performance/creative work
(1) The thesis
Examination of the thesis will be conducted in general accordance with standards prescribed by Academic Board for the Doctor of Philosophy.

(2) The final public performance/creative work
(a) Candidates must notify the Faculty in writing of their intention to present their final public performance/creative work at least three months prior to the date of the performance if this is earlier than their intended date of thesis submission.

(b) The examiners appointed by the Faculty to examine the thesis will also examine and report on the performance/creative work.

(c) The performance/creative work shall be recorded and the recording (and/or compositions) presented to the examiners together with the thesis.

(d) Where possible, the examiners will also attend the performance/creative work.

18 Award of the degree
The degree is awarded at the pass level only.

Part 7: Other

19 Transitional provisions
(1) These course resolutions apply to students who commenced their candidature after 1 January, 2014 and students who commenced their candidature prior to 1 January, 2014 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2014 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed within the time limits specified in those resolutions. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
COURSE RESOLUTIONS

SOURCES OF INFORMATION
The resolutions and rules associated with the DMA can be found at:

SCM Website — http://sydney.edu.au/handbooks/conservatorium/postgraduate/research/dr_musical_arts
