

Integrated PhD in Music

Internal guidelines

These guidelines accept the premise that each integrated PhD will be approached as a singular and unique project within a broad and diverse discourse of how Practice-based Research is understood. The guidelines constitute an explication of what is understood by this degree and not a mechanism to ensure standards. Artistic and research standards are evaluated during the admission phase of projects *as discrete requirements for admission to the degree*. The successful integration of these discrete dimensions is assessed during the examination process together with the artistic and research standards. The essence of the dissertation that is submitted for examination therefore is contained in the research as well as the creative work and how both are integrated.

The following process is followed with regard to the acceptance and provision of supervision for students in the integrated PhD programme.

1. Admission requirements are comprehensively described in the Calendar. In addition, a portfolio of previous performances/compositions is to be submitted for evaluation and approval by the Department of Music. The portfolio will be limited to the five years preceding the date of application and is submitted to enable an assessment of the nature and size of the candidate's repertoire/oeuvre. The assessment is done by the audition panel which is appointed to act in the specific admission process (see below).

2. Audition and interview

In the case of performance, a prospective candidate has to undergo an audition to ensure that he/she has attained the requisite level of artistic competence to embark on the degree. The audition consists of a 60 minute performance that could include works that have previously been the subject of examination. In the case of composition, assessment of a portfolio of compositions is done by an audition panel. The audition panel consists of two external panellists and three internal panellists that represent practical and/or composition and academic competencies. The same panel conducts an interview with the candidate to determine how the candidate understands performance/composition in the context of an integrated research project. After the interview and the audition the recommendation of the panel (admission/non-admission) is taken further by the Departmental Chair in accordance with Faculty procedures. Two auditions will be scheduled during the year to enable prospective candidates to complete all requirements in time for registration deadlines at the beginning and in the middle of the year. The form filled in by the audition panel will also be tabled during the submission of the candidate's research proposal to the admissions committee.

3. After admission

a. Appointment of supervisors. It is mandatory that each integrated PhD be assigned an academic and an artistic supervisor, or vice versa. Depending on the project, an artistic coordinator could be appointed in addition to the two supervisors. Apart from Faculty

requirements, the requirements of each individual study and the candidate's needs will determine how these supervisory roles are decided.

b. Development of a research proposal in conjunction with supervisor (and artistic coordinator, where applicable).

c. Submission of a research proposal and envisioned programme/composition portfolio to a departmental Programme Committee. This Committee has to ensure that the music that is performed/composed as well as the research is substantial enough in the context of the research project that will ultimately be reported on and documented in the thesis. The Programme Committee is appointed from staff representative of all the subdisciplines involved with the project. The task of the Programme Committee differs from that of the Faculty's Admissions and Research Committees in that it does not consider primarily the viability, the thoroughness and the ultimate scientific merit of the proposal, but specifically – and in addition to its substantiality – the meaningfulness of the project in terms of the coherence between the proposed creative work and the part of the research that will be in written form. (In the case of an unresolvable dispute the matter will be referred from the Programme Committee to the Admissions Committee. As a final resort it will be referred from there to the Faculty Research Committee for a final decision). The quantity and nature (eg. number of concerts, genre, duration, orchestration) of the creative and written work has to be motivated clearly in every specific proposal. Only work that has not been examined before, may be included in the proposal. In the case of composition, all creative work has to be generated from within the research project.

d. Submission to an Admissions Committee in accordance with Faculty regulations.

e. Submission to the Research Committee in accordance with Faculty regulations.

4. Internal examination stipulations

Additionally to the university stipulations pertaining to the examination of PhD degrees, the following stipulations also apply to the examination of the integrated PhD:

a. During the public performance of the creative work it has to be clear that the performance constitutes part of a doctoral programme. The internal examiner has to be present at all these performances and has to prepare a report on them that is taken into account in the final examination and can be mentioned during the oral examination.

b. In recognition of the individuality of each integrated PhD project all the examiners will be given – during the course of their appointment as examiners – a copy of the description of the degree as it appears in the University Calendar, a copy of the internal guidelines and a cover letter compiled by the departmental Programme Committee (chaired by the Chair of the Department) specifying the general nature of the study in question, so that they are fully aware of the kind of project they agree to examine.