

Graduate Studies Handbook for Students and Supervisors

Master of Arts in Music (MA)

School of Music

arts.uOttawa.ca/music/



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Table of Contents

Introduction	4
General contact information	4
Areas of research	5
Professor and Student Guidelines	7
Supervisor's responsibilities	7
Student's responsibilities	8
Thesis Advisory Committee's role and responsibilities	10
Registration	11
Important links	11
Student status	11
Full-time student	11
Part-time student	11
Special student	11
Auditor	12
The 10-hour rule	12
Degree Requirements	13
MA with Major Research Paper	13
Course requirements	13
Language requirements	13
Preparation of a research paper	13
Evaluation of a research paper	13
General Timeline	14
MA with thesis	15
Course requirements	15
Language requirements	15
Research progress report	15
General Timeline	15
Courses specifications	17

4000-level courses -----	17
MUS 5902 – Practicum -----	17
Directed readings -----	18
Thesis Requirements -----	19
Registering the thesis topic -----	19
Thesis proposal -----	19
Thesis writing -----	20
Thesis evaluation -----	20
Thesis defence -----	21
Final submission of thesis -----	21
Resources -----	22
Academic resources -----	22
Funding -----	22
Music societies -----	22
Recently completed theses -----	23
Recently completed major research papers -----	28
Appendix: Second language requirements -----	29

Introduction

This handbook contains current information pertinent to the MA in music. It does not replace the calendar of the Faculty of Graduate and Postdoctoral Studies. It is intended to guide students and faculty through the administrative procedures specific to the School of Music.

General contact information

Director of Graduate Studies

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gcomeau@uottawa.ca

Music Academic Assistant

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Graduate Academic Secretariat - Faculty of Arts

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Faculty of Graduate and Postdoctoral Studies

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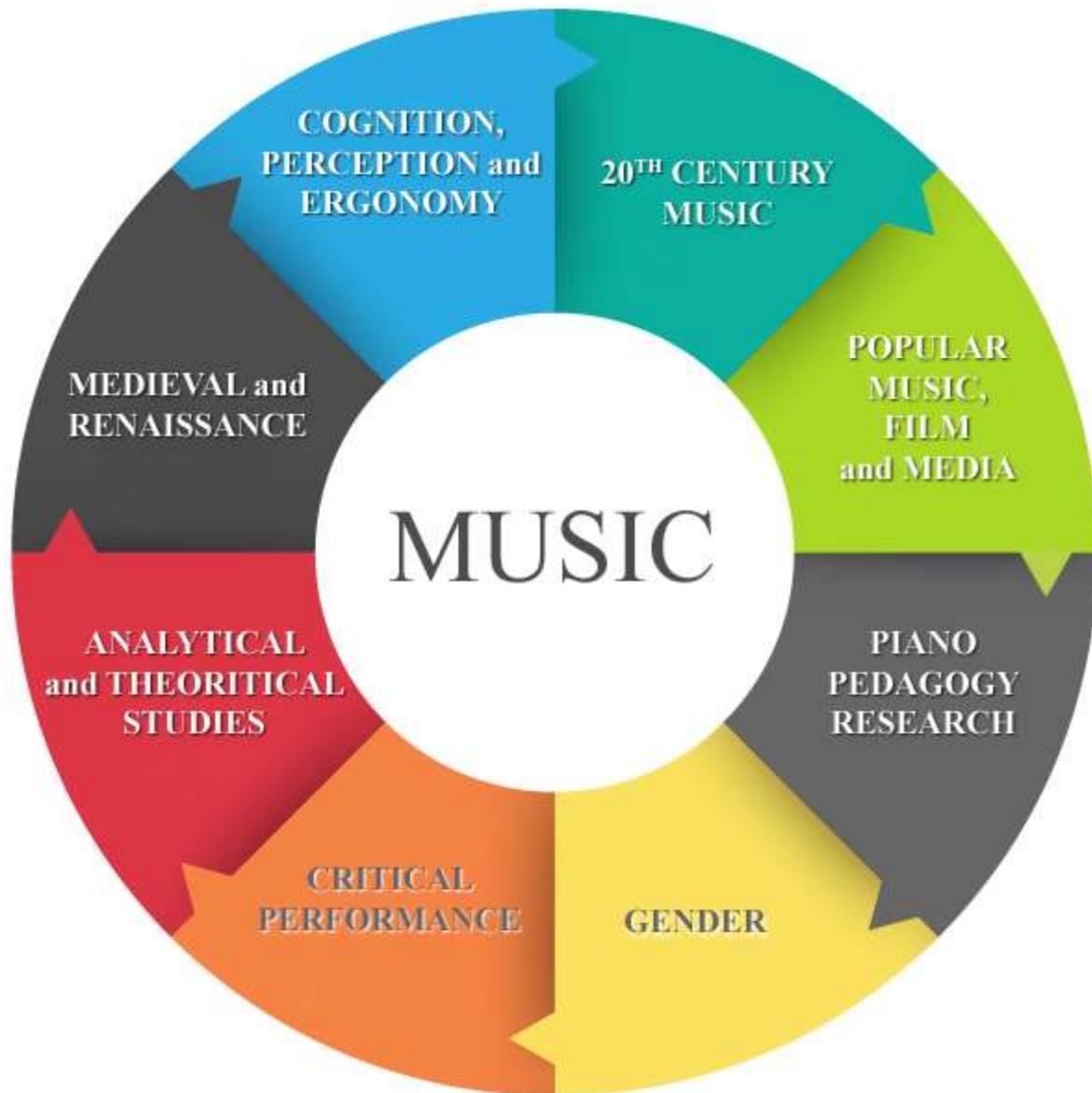
www.grad.uOttawa.ca

Graduate Students' Association of the University of Ottawa ([GSAÉD](#))

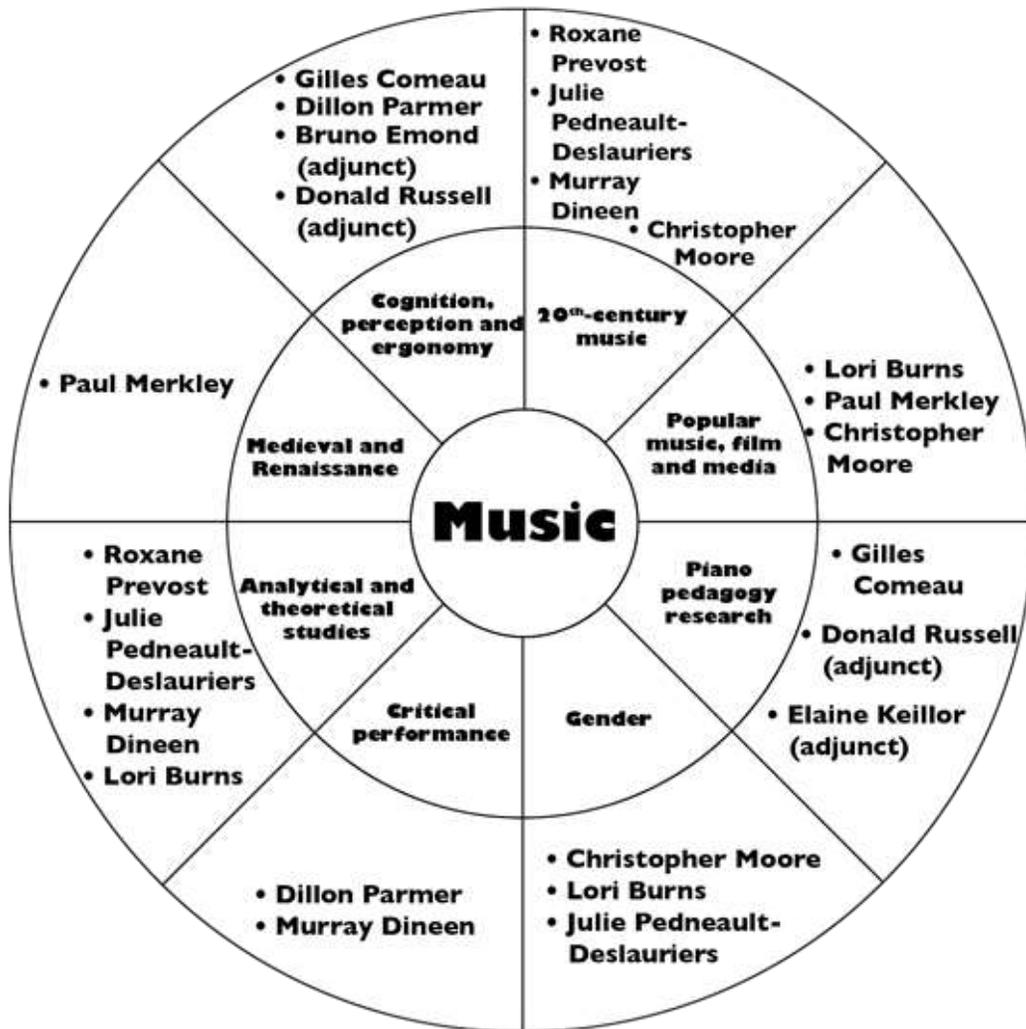
613-562-5935

Areas of research

The MA in music is based on the following areas of research:



Our professors in musicology, theory and pedagogy are engaged in the following research areas:



Professor and Student Guidelines

Supervisor's responsibilities

Meet with the incoming student before the end of September to:

- review the content of the Graduate Handbook for Students and Supervisors
- discuss the project (or possible projects) on which the student will work
- inform the student of all ethical requirements for conducting research at the University of Ottawa
- go over possible funding opportunities (internal and external scholarships)

Agree on a timeline for successful program completion by:

- establishing a schedule of meetings (usually once a month)
- meeting at the beginning of each semester to establish a work plan based on objectives and tasks
- meeting at the end of each semester in order to review and evaluate the work done

Monitor a student's progress by:

- giving feedback on written work within a reasonable timeframe – 2 weeks for a short document and 3 weeks for a thesis section (i.e. a chapter)
- providing support when preparing the Research Ethics Board application forms
- providing support during the scholarship application process (letters of reference, review draft of the proposal, review of the application form, etc.)

Absence

- a supervisor will inform the student of any prolonged absence and provide supervisory alternatives/options during such absences

Encourage other research experiences

- wherever possible, provide students with opportunities to develop their research through scholarly presentations and publications
- provide support and guidance if a student is writing an article

Student's responsibilities

Agree on a timeline for successful program completion by:

- meeting the deadlines set for each semester as agreed during supervisor-student meetings
- preparing for meetings and sending a list of topics you want to discuss at least two days prior to the meeting
- consulting with the supervisor prior to accepting additional work (courses, research/teaching assistantships, part-time jobs internal or external to the University)

Absence

- in the event of an absence exceeding one month, consult with the supervisor to determine if a formal leave of absence will be required (see Faculty of Graduate and Postdoctoral Studies regulations)
- supervisor must approve and sign the form, then submit to the Director of Graduate Studies

Thesis work

- a student is responsible for establishing the research questions and developing a framework for his/her research
- a student is expected to make regular and constant progress in his/her thesis throughout each semester
- failure to complete thesis work in a timely fashion may result in an “unsatisfactory” rating, which may affect the eligibility to continue in the degree program

Thesis progress report

- a student is expected to submit [a research progress report](#) by the end of October of the 2nd year (4th semester after first registration)

For research team

- obtain the supervisor's and co-authors' approval prior to the submission of any scientific paper related to the thesis program
- share all intellectual property rights with the supervisor
- always recognize the supervisor's contribution to scholarly output
- ensure that all raw data gathered to complete the thesis be delivered to the supervisor at the completion of the project

- turn over to the supervisor all rights to the research data in the event the student temporarily suspends his/her studies for more than 12 consecutive months

Procedure for an appeal

- for a grade review, see [Regulation 10.3](#)

Procedure for changing supervisor

- contact the Director of Graduate Studies
- if your supervisor is the Director of Graduate Studies, contact the Director of the School of Music

Thesis Advisory Committee role and responsibilities

Selection of the committee

- composed of a thesis supervisor and at least two examiners
- the thesis supervisor in consultation with the Director of Graduate Studies selects the committee members before the end of the second semester (i.e. April)
- Thesis Advisory Committee members must be posted by the Faculty of Graduate and Postdoctoral Studies
- when an examiner is a professor or a researcher from another institution his/her dossier must be submitted and approved by the Faculty of Graduate and Postgraduate Studies; the thesis supervisor is responsible for ensuring that all required documents are completed and submitted:
 - external examiner's updated resume using the OCGS format
 - a support letter from a regular full-time professor of the School of music
 - the "List of examiners for the evaluation of the thesis" form
 - a confirmation from the Director of the School of Music that the School of Music will pay all expenses

Tasks of the committee members

Thesis proposal

- receive the thesis proposal and provide a written evaluation on the quality of the document within three weeks
- attend the oral defence of the thesis proposal and based on the written proposal and the oral examination:
 - approve the research plan of the student (with or without modifications)
 - ask for revisions to the document before a final approval
 - complete the form for MUS 7901 Thesis Preparation

Fall meeting

- meet with the student in the Fall (i.e. October or November) of the second year to review the Annual Progress Report and make sure that the thesis is progressing appropriately
- complete the Thesis Advisory Committee report and appraisal

Thesis evaluation

- receive the thesis and provide a written evaluation on the quality of the document within one month
- attend the oral defence of the thesis and based on the written document and the oral examination provide one of four verdicts:
 - thesis is accepted
 - thesis is accepted with minor revision
 - thesis requires major revision
 - thesis fails to meet the standards required for the degree

Registration

Important links

- [Course Timetable](#)
- Step-by-step [registration guide](#)
- Specific registration questions addressed to:
Academic Assistant
Desmarais Building 8th Floor
Tel.: 613-562-5800 (3825)
artsgrad@uottawa.ca

Student's status

Full-Time Student

- a student's primary occupation must be course work, research, the writing of a major research paper or a thesis
- [regulation C1.1](#) is governing the classification of a student's status

Part-Time Student

- a student who does not meet the requirements of the full-time status
- [regulation C1.1](#) is governing the classification of a student's status

Special Student

- a student who wishes to register for graduate courses without intending to complete a graduate degree and without being subject to the requirements of a particular graduate program
- special students may enroll in graduate courses provided they obtain the approval of the academic unit concerned and the Faculty of Graduate and Postdoctoral Studies
- they should write to the Director of Graduate Studies indicating the course(s) in which they wish to register and submit an updated transcript
- they must comply with regulations pertaining to the courses for which they register, such as attendance requirements, assignments, examinations and passing grades

- special students will be enrolled on a part-time basis only
- special students who later apply for admission to a graduate degree program may request and, if the request is approved, receive credits for a maximum of two graduate three-credit courses, taken at the University of Ottawa or elsewhere, provided they meet the Faculty of Graduate Postdoctoral Studies admission requirements

Auditor

- for students wishing to attend courses without completing assignments or writing examinations
- auditor status must be indicated at the time of registration
- auditors must meet with the Academic Assistant at the time of registering to complete the “Course Attendance Form” and “Registration Form”
- changes from auditor to credit status, or vice versa, are not accepted after the closing date for course changes of the session concerned
- auditors are subject to the attendance requirements set for the course
- student's official transcript will show the notation "AUD"

The 10-hour rule

- full-time graduate students should not work more than 10 hours per week (both inside and outside the university)
- this applies to paid work that is not related to the thesis
- no student will be permitted to work beyond the 10-hour limit without the express written permission of the Vice-Dean of the Faculty of Graduate and Postdoctoral Studies
- [regulation C1.3](#) is governing the permission to work

Degree Requirements

MA with Major Research Paper

Course requirements (27 credits) – ([FGPS calendar](#) for official program requirements)

- Two compulsory courses (6 cr.)
- Five elective MUS courses (15 cr.)
- Research Paper (6 cr.)

The choice of elective credits is subject to the approval of the research paper supervisor. The School may stipulate additional requirements depending upon the student's choice of research topic.

Language requirements

Students must demonstrate competency in the second official language. (See Appendix)

Preparation of Research Paper

- Must be written under the guidance of a supervisor
- Topic must be approved by the supervisor before the end of the fall term in the second year
- Length is approximately 50-75 pages
- The Faculty of Graduate and Postdoctoral Studies provides a [guide for the preparation of a thesis or major research project](#)

Evaluation of Research paper

- The supervisor in consultation with the Director of Graduate Studies will select the second reader
- The final version of the Research Paper must receive the grade of "S" (satisfactory) from both the professor who supervised its preparation and from a second reader

General Timeline

- Fall (Year 1):
 - two (or three) required courses;
 - preliminary research on major research paper
- Winter (Year 1):
 - two (or three) required courses
 - preliminary research on major research paper
- Summer (Year 1):
 - work on major research paper
- Fall (Year 2):
 - two required courses
 - submit basic outline, methodology, and literature review of research paper by December 15
- Winter (Year 2):
 - one required course
 - complete major research paper draft by March 15th
 - submit final version to second reader by April 1st
 - submit final copy by April 30th

Failure to complete the research work in a timely fashion may result in an “unsatisfactory” rating, which in turn may question the student’s ability to continue in the degree programme.

MA with Thesis

Course requirements (21 credits) – ([FGPS calendar](#) for official program requirements)

- Two compulsory courses (3 cr.)
- Thesis preparation (3 cr.)
- Four elective MUS courses (12 cr.)
- Thesis

The choice of elective credits is subject to the approval of the thesis supervisor. The School may stipulate additional requirements depending upon the student's choice of research topic.

Language requirements

Students must demonstrate competency in the second official language. (See Appendix)

Research Progress Report

- by the end of October of the 2nd year (during the 4th semester), and once a year thereafter, every student must complete the “[Annual Research Progress Report](#)”
- the report must be reviewed and completed by the supervisor
- the completed form must be submitted to and signed by the Director of Graduate Studies who will submit it to the Faculty of Graduate and Postgraduate Studies
- if the annual research progress report is not completed, registration for the following semester will not be permitted by the Faculty of Graduate and Postgraduate Studies
- the School of Music strongly recommends that the Research Progress Report be completed by the Thesis Advisory Committee during a meeting organized in the fourth session

General Timeline

- Fall (Year 1):
 - two required courses
 - submit preliminary work on thesis proposal and rough outline of main sections by December 15th
- Winter (Year 1):
 - two required courses;
 - submit full draft of proposal by March 1st
 - submit final draft by April 1st
 - defend proposal by April 15th

- Summer (Year 1):
 - begin thesis
 - submit 40 pages (10 pages per month) by August 31st
- Fall (Year 2):
 - two required courses
 - submit 20 pages of new material by December 15th
- Winter (Year 2):
 - complete thesis draft by March 1st
 - submit final version to committee by April 1st
 - defend thesis by May 1st

Failure to complete the research work in a timely fashion may result in an “unsatisfactory” rating, which in turn may question the student’s ability to continue in the degree programme.

Courses specification

Graduate student in a 4000-level course

- an MA student can register for a maximum of two 4000-level courses in accordance with the requirements of the program
- the Professor for the course needs to provide a detailed explanation of the additional work to be undertaken by the graduate student (a clear outline of the different expectations between undergraduate and graduate students must appear on the course syllabus)
- the Professor for the course needs to specify the evaluation process for the graduate students and this information needs to be clearly stated in the course syllabus

MUS 5902 – Practicum

Requirements before registering to the Practicum

- a detailed proposal describing the aims of the practicum, its relation to the student's program of studies, and the outcomes upon which the student will be evaluated and by whom (1.5 to 2 pages)
- provisional calendar detailing
 - the dates when the student will be in residence at the host organization
 - the dates when the student will meet with and brief the supervising professor at the University of Ottawa
 - the date or dates when the course will end formally and by which all tasks, including final evaluation, must be completed
 - the date when a final grade will be submitted to the University
- approval by the supervisor and the Director of Graduate Studies normally one month prior to the registration

Written contract

- a written contract between the School of Music and the host organization describing the nature of the practicum, as well as the roles played by and responsibilities of the University and the host organization
- this can be in the form of a memorandum or letter of agreement
- it must be signed by the supervising professor, by the representative of the host organization, and by the Director of Graduate Studies

Final report

- written by the student and describing the actual outcomes of the practicum in comparison with the initial proposal
- completed within two weeks of the end of the practicum

Directed Readings

- students are strongly encouraged to take the seminars that are offered, however in exceptional cases (e.g., if the program cannot be completed in time), the Vice-Dean of the Faculty of Graduate and Postdoctoral Studies will approve requests for directed readings
- directed readings can only be offered by regular professors in the School of Music
- students should contact the academic advisor for a copy of the form that needs to be completed to request a directed readings

Thesis Requirements

Registering the Thesis Topic

- by the end of the second semester, in consultation with the thesis supervisor, a student must complete the [“Registration of Thesis Topic”](#) form
- the form must be submitted to the Director of Graduate Studies

Thesis Proposal

[Graduate Writing Kit](#)

The thesis proposal should normally:

- present the subject and goal of the thesis
- introduce the theoretical framework and/or methodology
- include a bibliography

Length of the thesis proposal excluding references should be 10-15 pages

The student is responsible for submitting a copy of the thesis proposal to each examiner including the supervisor

- the examiners are given three weeks to read and evaluate the proposal
- the supervisor will schedule the oral presentation when all examiners find the document adequate

Oral defence

- consists of the student and members of the Thesis Advisory Committee
- may be open to the public at the discretion of the thesis supervisor
- usually lasts 30-45 minutes
- a student has the option of doing a 5 to 10 minute presentation

Evaluation

- based on the written proposal and the oral examination
- grade given will be S/NS (Satisfactory or Non Satisfactory)
- evaluating the student’s knowledge of his/her subject matter, including methodology and work of other researchers
- Thesis Advisory Committee approves the research plan of the student (with or without modifications)
- Thesis Advisory Committee may ask to review the document before a final approval

Ethics approval

- students whose research project requires ethics approval must prepare an ethics application and submit it for approval by the [Research Ethics Board](#)
- a copy of the signed “Report on Thesis Proposal” form (available from the Academic Assistant) is compulsory and must be submitted to the Research Ethics Board with the ethics application

Thesis Writing

Thesis may be written

- in traditional monograph format or
- article format (one or two articles, as determined by the Thesis Advisory Committee)

The same standards of quality described in the Faculty of Graduate and Postgraduate Studies General Regulations apply to both formats.

An article format thesis normally consists of:

- Part I: review of literature and/or a theoretical framework
- Part II: one or two regular feature **articles**
 - each article must be ready to be submitted for publication to peer-review journal
 - the format of each article can follow the specific requirements of the selected refereed journal
- Part III: a **discussion** as well as a conclusion that integrates the material previously addressed in the article(s)
- Part IV: a **statement of contribution** of collaborators detailing the student’s contribution to the articles as well as that of the other authors
- Part V: a **list of references** based on the whole thesis

Once the thesis supervisor finds the thesis acceptable for evaluation by the examiners:

- the student must submit, to the Academic Assistant, Graduate Studies in Music (Desmarais, 8th floor), the required number of hard copies of the final thesis document, normally 4 (for the supervisor and all examiners, as well as the chair of the thesis defence), plus the “[Statement of thesis supervisor for the submission of the thesis for evaluation](#)”
- upon request of the examiners, the student may be asked to submit an electronic copy to the Academic Assistant who will forward it to the examiners

Thesis Evaluation

The Academic Assistant, Graduate Studies in Music sends the final thesis document to the examiners:

- Examiners have 30 business days to read, evaluate the thesis, and submit a written report.

Once evaluation forms have been received from all examiners, one of four verdicts is determined:

- The thesis is accepted for the oral defence
- The thesis is accepted for the oral defence but must be revised after defence
- The thesis cannot be accepted for the oral defence and must undergo extensive revisions before an oral defence is considered
- The thesis fails to meet the standards required for the degree

The examiners will determine what modifications are needed to make the thesis acceptable.

Thesis Defence

The Academic Assistant in consultation with the student, the supervisor, the examiners, and the defence chair will:

- set a date for the defence
- reserve a room
- publicly announce the oral defence which will include an abstract of the thesis as well as the date, time and place of the defence

The oral thesis defence will be scheduled as soon as possible once the thesis is deemed acceptable.

The oral thesis defence is open to the public and everyone is welcome:

- usually last between 60-75 minutes
- a student has the option of doing a 10 to 15 minute presentation

For information on the defence procedures and evaluation outcomes, please refer to [Research Papers and Theses Regulations and Procedures](#)

Final Submission of Thesis

- The student must submit the "[Approval of the final version of the thesis by the supervisor](#)" form signed by the thesis supervisor to attest that all required modifications have been made.
- The final version of the thesis (with all required modifications) is submitted electronically at <http://www.ruor.uottawa.ca> no later than one month after the oral defence

Resources

Academic Resources

University of Ottawa intellectual property rights
[Research and Thesis](#)

Plagiarism
[Beware of plagiarism](#)

Ethical Booklet
[Online Booklet](#)

Student Academic Success Service ([SASS](#))
613-562-5101

Electronic thesis submission
Submit final version of the thesis electronically using [uOResearch](#).

Funding

External grants (Fall deadlines)

Ontario Graduate Scholarship ([OGS](#))

Social Sciences and Humanities Research ([SSHRC](#))

Fonds québécois de recherche sur la société et la culture ([FQRSC](#))

Music Societies/*Sociétés de Musique*

American Musicological Society ([AMS](#))

Canadian University Music Society ([MusCan](#))

Société de musique des universités canadiennes ([MusCan](#))

International Association for the Study of Popular Music ([IASPM](#))

Society for Music Theory ([SMT](#))

Recently completed theses

Erik Fernandez Ibarz (2015)

Peter Schat's Tone Clock: The Steering Function and Pitch-Class Set Transformation in Genes

Supervisor: Roxane Prevost

Grace Wong (2015)

The Effects of Somatic Approaches on the Physiology and Tone Quality of Pianists

Supervisor: Gilles Comeau

Elizabeth Fox (2015)

Formal Relationships in Clara Wieck's Piano Concerto Op. 7

Supervisor: Julie Pedneault-Deslauriers

Anastassia Grankina (2015)

Representation of Circassian Music in Mily Balakiev's Islamey: Oriental Fantasy (1869)

Supervisor: Murray Dineen

Kaley Duff (2014)

Discovering Dallapiccola's Suleika in the Goethe Lieder

Supervisor: Julie Pedneault-Deslauriers

Erin Sheedy (2014)

Performing the Canadian "Mosaic": Juliette Gauthier, Florence Glenn and the CPR Festivals of Quebec City

Supervisor: Christopher Moore

Michael Carlucci (2014)

The Development of New Electronic Percussion Instruments in Popular Music of the 1990's : A Technical Study Applied to Style

Supervisor: Murray Dineen

Carolyn Watts (2014)

America in the Transatlantic Imagination: The Ballets Russes and John Alden Carpenter's Skyscrapers

Supervisor: Christopher Moore

Megan Johnson (2013)

Listening to Berio's Sequenza III: A Multi-Perspective Examination of the Singer's Embodied Experience

Supervisor: Lori Burns

Velia Ivanova (2013)

Adorno's Criticism of Schoenberg's Twelve-Tone Method: An Opposition of Kantian Interpretations

Supervisor: Murray Dineen

Shana Anderson (2013)

Ideal Performance Practice for Silent Film: An Overview of How-to Manuals and Cue Sheet Music Accompaniment in the 1910s and 1920s

Supervisor: Paul Merkley

Kimberley Sundell (2012)

Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis

Supervisor: Gilles Comeau

Yuanyuan Lu (2012)

Survey of Eighteen North-American Piano Method Books: Repertoire Selection and Categories

Supervisor: Gilles Comeau

Jacqueline Ravensbergen (2012)

Three Contrapuntal Pieces from Luigi Dallapiccola's Quaderno Musicale di Annalibera: An Analysis of Row Structure

Supervisor: Murray Dineen

Emilie Bruno (2012)

Psallendae Mariae: Marian Processional Chants of the Ambrosian Rite

Supervisor: Paul Merkley

Jacob E. Caines (2012)

Frederick Fennell and the Eastman Wind Ensemble: The Transformation of American Wind Music through Instrumentation and Repertoire

Supervisor: Christopher Moore

Alyssa R. Michaud (2012)

"Copies without Originals": Manipulation, Mediation, and Mediatization in Performance and Recording Practices

Supervisor: Christopher Moore

Erin Puttee (2012)

Undressing Cherubino: Reassessing Gender and Sexuality in Mozart's "Le nozze di Figaro"

Supervisor: Dillon Parmer

Michael Turabian (2012)

Echoes of Home: the Diasporic Performer and the Quest for "Armenianness"

Supervisor: Dillon Parmer

Mathew Walton (2012)

Issues of Narrativity in the Romantic Piano Opera Paraphrase

Supervisor: Dillon Parmer

Jessica Wan (2012)

Violet Archer's "The Twenty-Third Psalm" (1952): An Analytical Study of Text and Music Relations Through Fibonacci Numbers, Melodic Contour, Motives, and Piano Accompaniment

Supervisor: Roxane Prevost

Bogdan Focsaneanu (2012)

Leo Brouwer's Layering Technique: Formal Articulation Through Intervallic, Voice-Leading, and Rhythmic Structures in "Elogio de la Danza"

Supervisor: Roxane Prevost

Lori Lynn Penny (2012)

The Kodály Method and Tonal Harmony: An Issue of Pedagogical Compatibility

Supervisor: Roxane Prevost

Louis Tétréault (2012)

La construction des phrases en contexte post-tonal : une analyse du Trio n°2 de Clermont Pépin

Supervisor: Roxane Prevost

Sinae Kim (2012)

Isang Yun and the Hauptton Technique: An Analytical Study of the Second Movement from Duo für Violoncello und Harfe (1984)

Supervisor: Roxane Prevost

Michèle Wheatley-Brown (2011)

An Analysis of Terminology in Piano Technique

Supervisor: Gilles Comeau

Elizabeth Hamilton (2011)

A Study of Early Sixteenth-Century English Music Fragments from the DIAMM Database

Supervisor: Paul Merkley

Jane Berry (2011)

Reinterpreting Schumann: A Study of Large-Scale Structural and Atmospheric Associations in Schumann's Frauenliebe und -leben and Dichterliebe Song Cycles

Primary Supervisor: Roxane Prevost

Co-Supervisor: Dillon Parmer

Rebecca Small (2010)

An Analysis of Klezmer Music

Supervisor: Lori Burns

Tony Dunn (2010)

Harmony and Voice Leading in Jazz Improvisation: Formulating an Analytical Framework for a Comparative Analysis of a Bill Evans and Herbie Hancock Performance of Hancock's Dolphin Dance

Supervisor: Murray Dineen

Milada Medinić (2010)

Préservation des éléments mélo-théoriques anciens dans la tradition musicale contemporaine de la sevdalinka - chanson traditionnelle bosniaque

Supervisor: Roxane Prevost

Michael Fitzpatrick (2009)

"The Concerned and Thoughtful Musical Citizen": Music Analysis as Sufficient Explanation

Supervisor: Murray Dineen

Jamie Loback (2009)

Contour Prolongation in Steven Gellman's Concerto for Viola and Orchestra (2004): Tracing the Narrative of the Ego and the Alter-Ego

Primary Supervisor: Roxane Prevost

Co-Supervisor: Murray Dineen

Jada Watson (2008)

Aspects of "Jewish" folk idiom in Dmitri Shostakovich's String Quartet no. 4, op. 83

Supervisor: Murray Dineen

Tamar Dubuc (2008)

Uncovering the Subject Dimensions of the Musical Artefact: Reconsiderations on Neuva Cancion Chilena (New Chilean Song) as Practiced by Victor Jara

Supervisor: Murray Dineen

Laura Hawley (2007)

Jazz Improvisations, Analysis and Interpretation: Three Performances of "Honeysuckle Rose" by Ella Fitzgerald

Supervisor: Lori Burns

Emilie Marshall (2007)

Trees as a Methodological Tool for Comparing Sets of Rules in Strict Two-Part First Species Counterpoint

Supervisor: Murray Dineen

Geneviève Bazinet (2007)

London, British Library, Egerton 3307: Passions, patronage, carols, and music for Holy week

Supervisor: Paul Merkley

Bryan Croft (2005)

Twelve-Tone Harmony and Form: An Analysis of the Theme and Variations from Schoenberg's Suite op. 29

Supervisor: Murray Dineen

Marion MacLeod (2004)

Country Stars, Country Lights: Politics, Urbanization and Contradiction in Country Music

Supervisor: Murray Dineen

Martine Corriveau (1998)

La coherence du langage musical chez Debussy: une étude des rapports entre les éléments musicaux du deuxième mouvement du Quatuor a cordes, op. 10, no. 1

Supervisor: Murray Dineen

Recently completed major research papers

Andrey Mo (2015)

Pedagogical Implications for Piano Teachers and Students: Addressing Negative Cognition in MPA with Sports Psychology Principles

Supervisor: Gilles Comeau

Gwen Watson (2013)

Anxieties Associated with Disabilities in Music Education and Performance: Recognition to Potential Solutions for Accommodation

Supervisor: Roxane Prevost

Fletcher Gailey-Snell (2012)

The Film Scores of Eldon Rathburn

Supervisor: Paul Merkley

Maximiliano Holten-Andersen (2012)

Reinventing the Tango: A Comparative Analysis of Matos Rodríguez's La Cumparsita and Piazzolla's Otoño Porteño

Supervisor: Roxane Prevost

Dave Rowat (2010)

New Perspectives: Vocal Expression in Extreme Metal

Supervisor: Lori Burns

Justine Gratton (2010)

Exploring New Sound Sources in Canadian Music: A Study of Electroacoustic Works for Flute and Electronics by Frenette, Roy, and Boudreau

Supervisor: Roxane Prevost

Marie-Christine Des Rosiers (2010)

The Alliance Between Voice and Instrument in Beethoven's Ninth Symphony: The Recitative as a Unifying Element of Song and Narrator

Supervisor: Roxane Prevost

Jen Moore (2009)

The Expressivity of Musical Gestures and the Evocation of Interpretable Narrative in the Music of Claude Debussy

Supervisor: Lori Burns

Kathryn Henderson (2008)

Music in Video Games

Supervisor: Paul Merkley

Appendix

Second Language Requirements

School of Music – Graduate Studies

Within their first year of study, MA students must demonstrate proficiency in their second official language. Language proficiency can be demonstrated in one of the following ways:

- Successful completion of one ESL or FLS course at their level as evaluated by the Official Languages and Bilingualism Institute’s online Placement Test. International students who speak neither French nor English as their first language, and who have never studied the second official language must register for FLS1510 (students studying in the English stream) or ESL1112 (students studying in the French stream).
- A score of 50% or better on the University of Ottawa Language Proficiency Test.
- Previous academic experience in the second language, defined as one of the following:
 - Successful completion (grade of B or better) of ESL2112 or FLS2512, or a higher-level course, at the University of Ottawa
 - Successful completion (grade B or better) of a course deemed equivalent to ESL2112 or FLS2512, or a higher-level course, at another University
 - Successful completion of a content course in the second language
 - The course must have been completed in the last eight years to be used to demonstrate proficiency.
 - Requests for exemptions can be made by completing and submitting the online exemption request form at:
<https://web5.uottawa.ca/www3/ilob/forms/SchoolOfMusic/Testexceptionrequestform.php>

Description of the Test

The Proficiency Test consists of a listening comprehension sub-test and a reading sub-test.

The **listening comprehension** sub-test consists of three to four recorded listening passages which you will hear twice. All questions are multiple-choice. It lasts approximately 25 to 30 minutes.

The **reading** sub-test includes a reading comprehension component and a cloze exercise. The reading comprehension component consists of three to four reading passages with associated multiple-choice questions. The cloze exercise is a reading passage with blanks where words have been deleted from the text. You must choose, from multiple-choice options, the word that best fits the blank. The entire reading sub-test lasts approximately 50 to 60 minutes.

Registering for the Test

Registration forms may be submitted **online** (credit card payment) or by **mail** (money order payment). The University of Ottawa does not accept cash payments.

The total cost for an individual test is \$40.

Test Results

The test results will be reported to the students and the School of Music within five business days of the test.

Students whose Language Proficiency Test score is less than 50% will be required to complete successfully one ESL or FLS course at their level as evaluated by the Official Languages and Bilingualism Institute. These students may need to take the online placement test to be placed in the appropriate language course.

-- Updated June 2016 --