

Doctoral Handbook

The UNL

School of Music

Doctoral Student Handbook

2011-2012

This handbook presents information on admission, degree options, academic requirements, policies, and regulations governing the Doctor of Musical Arts degree at the University of Nebraska-Lincoln.

For further information, please refer to the *Graduate Studies Bulletin* available on the Office of Graduate Studies website: www.unl.edu/gradstudies

This handbook is effective August 2011. It may not reflect subsequent revision in the programs. Students should always check with the School of Music Graduate School for up-to-date changes which have been approved by the Graduate Committee of the School of Music.

Introduction

Welcome to the University of Nebraska-Lincoln School of Music. As an accredited member of the National Association of Schools of Music, the School of Music offers its students an exciting range of opportunities and degree options. Whether a student is considering an education major, a performance major, a major with liberal arts emphasis, or a minor in music or dance, the School of Music offers a curriculum designed to provide the opportunities necessary for a chosen area and a faculty dedicated to the highest standards of excellence in music and dance.

This handbook is designed to help the student understand information concerning policies, procedures, undergraduate degree options, and guidelines of the School of Music. It is important to remember that it is the student's responsibility to be aware of policies and requirements as they apply to degree programs. Personnel in the Music Office and faculty advisors are available to answer questions and assist the student. Further information that may be of use to the student can be found in the current UNL Undergraduate Bulletin.

School of Music announcements concerning academic updates, college-testing information, application deadlines, performance calendar and related events are posted in display cases in Westbrook and on *Blackboard*.

Good luck and please let us know if there is further information needed concerning the UNL School of Music.

Objective

OBJECTIVE

The School of Music offers two doctoral degrees: the Doctor of Musical Arts (DMA) and the Doctor of Philosophy (Ph.D) in Music with an emphasis in Music Education.

The objective of the Doctor of Musical Arts degree in solo performance, conducting, or composition is to develop the musician-scholar -- one who displays a mastery of a professional medium and is well equipped with scholarly attitudes and abilities. The program leading to the degree prepares students as performers, conductors, composers, and teachers for a career in higher education. It is expected that a student entering the DMA program has achieved an advanced level of artistic performance and technical mastery, and shows capability of in-depth academic study.

The Doctor of Philosophy degree in any field provides a program of studies by which students become producers of new knowledge in their respective disciplines. The curriculum for this program prepares researchers, professors, performers and other professional leaders with the skills, values, and intellectual rigor needed for the most advanced leadership and investigation for music study. Currently, the Ph.D. in Music has a single area of emphasis, music education. The purpose of the Ph.D. in Music with an emphasis in Music Education is to prepare students to be music teacher educators in research-oriented universities and to educate those who aspire to be reflective leaders in PreK-12 school settings.

MISSION STATEMENT: The School of Music nurtures the creativity, artistry, and scholarship of students and faculty; educates students to achieve excellence as educators, performers, composers, and scholars; and enriches the education of all students through the study and practice of music and

dance. The historic and continuing commitment of the School of Music to teacher education infuses a fundamental commitment to the teaching of comprehensive musicianship into all aspects of the curriculum. The School of Music provides opportunities to understand, participate in, and enjoy music and dance. It has a responsibility for fulfilling this mission, not only for the citizens of Nebraska, but also for its constituency regionally, nationally, and internationally.

In fulfillment of its mission, the School of Music:

1. Offers programs of study in music at the bachelor's, master's, and doctoral levels;
2. Offers programs of study in dance at the bachelor's level;
3. Provides professional preparation for educators, performers, composers, and scholars;
4. Stimulates research and creative work that fosters discovery, pushes frontiers, and advances society;
5. Serves the state and region as an important educational, artistic, and cultural resource;
6. Develops supportive and knowledgeable audiences and patrons for music and dance;
7. Sustains a strong commitment to liberal education through its course offerings and performance opportunities;
8. Maintains a strong commitment to life-long learning;
9. Provides leadership which fosters the development of music and the arts in the state, region, and nation

Diagnostic Survey

DIAGNOSTIC SURVEY As a preliminary step in advising, all students pursuing the Doctor of Musical Arts degree (except UNL SoM music students who received their UNL master's degree and are continuing in the DMA program) are required to take the Diagnostic Survey in music history and theory prior to the initial enrollment in classes. The Diagnostic Survey is given on the Monday before classes begin for the fall and during the week before classes begin in spring semesters.

The theory survey is designed to determine whether or not students must take a review course in music theory. While there is no music history review course, students would be well advised to heed the weaknesses in history knowledge identified by the diagnostic history survey in selecting history courses to meet degree requirements to increase their ability to perform successfully on the comprehensive examination administered at the conclusion of their Program of Studies. Credit hours earned from the review course are not applicable toward the graduate degree program. The theory review course must be passed with a grade of **P** before the student is admitted to full standing in the Graduate College. The survey covers the major periods of music history from the medieval period to the music of today, including the forms, major composers, and style characteristics of each period. It also covers harmony, formal analysis, figured bass, fugue, aural dictation, and identification of music excerpts from scores and recordings.

The Survey is divided into two parts, Music Theory and Music History. The Music Theory portion covers: 1) four-part writing (figured bass realization, spelling and resolution of chromatic chords, including Neapolitan and augmented sixths); 2) analysis of a movement in sonata-allegro or rondo form; and 3) analysis of an excerpt from a fugue (real vs. tonal answer, labeling subject and countersubject entries, etc.). The Music History portion of the Survey covers all stylistic periods, from Medieval to the present. Emphasis is placed upon representative style characteristics and forms, and upon important composers and their works. The format includes discussion of musical excerpts from scores and recordings. The following sources are suggested as aids in preparing for the Survey:

1. a history textbook, such as Donald J. Grout and Claude V. Palisca, *History of Western Music*, 6th ed. (Norton, 2001) with the *Norton Anthology of Western Music*, 4th ed. (Norton, 2001) vols 1-2, or Barbara Hanning, *A Concise History of Western Music* (Norton, 1998), with the *Norton Anthology of Western Music*, 4th ed. (2001), vols 1-2.
2. a harmony textbook, such as Kostka & Payne, *Tonal Harmony* (McGraw-Hill); Aldwell & Schachter, *Harmony and Voice Leading* (Harcourt, Brace, Jovanovich); Turek, *The Elements of Music* (McGraw-Hill); or Ottman, *Elementary Harmony and Chromatic Harmony* (Prentice-Hall).
3. a form textbook, such as Turek, *The Elements of Music* (McGraw-Hill); or Spencer & Temko, *A practical Approach to the Study of Form in Music* (Prentice-Hall).

The applicant may reasonably expect to be admitted to the program with deficiencies in several of these areas. Significant deficiencies in most of these areas, however, suggest to the Graduate Committee that the applicant may be incapable of study on the doctoral level.

Conferral of the degree Doctor of Musical Arts is contingent primarily on achieving a high standard of musicianship and scholarship. If at any point in a student's doctoral career the Graduate Committee finds a strong indication that the student is unlikely to show the appropriate level of attainment in musicianship, scholarship, or teaching, the Committee may (in consultation with the student and the doctoral supervisory committee) suggest or insist on the termination of the student's doctoral studies at UNL.

Supervisory Committee

By mid-term of the first semester of study, the student should submit a proposed Supervisory Committee to the Graduate Committee for approval. There shall be a Supervisory Committee of at least four members, all of whom shall be Graduate Faculty. The student begins the process by asking a graduate faculty member in his or her major area to serve as chair of the Supervisory Committee. The Supervisory Committee Chair must be a member of the Graduate Faculty of the UNL School of Music. Duties include assisting the student in preparing the Program of Studies; preparing and evaluating recitals (DMA); organizing the Comprehensive Examination, guiding research for the document, and serving as chair of the Final Oral Examination. In those instances where the applied faculty member is not a member of the Graduate Faculty, he or she serves as co-chair with a

designated Graduate Faculty Member. The student and the chair of the committee then ask three additional Graduate Faculty members (all voting members of the Supervisory Committee must be members of the Graduate Faculty). To serve -- one must be from the student's major area, one must be a music faculty member from outside the major, and one must be a UNL faculty member from outside the School of Music. If the student designates a minor or related area of study, a Graduate Faculty Member from the minor or related area must also be represented on the Supervisory Committee. This Committee member might also be functioning as the "outside-the-School" member. The student may petition the Graduate Committee to include additional committee members, including members who do not hold Graduate Faculty status (non-voting), but who may bring needed expertise to the Committee. The outside member is invited, but not required to attend recitals. However because the outside member is required to sign the candidacy form and document, he/she is expected to attend the comprehensive orals and the document defense. In the event the outside member cannot attend, either may proceed with three Graduate Faculty present. The chair of the Supervisory Committee and the student complete the form titled *Appointment of a Supervisory Committee for the Doctoral Degree* (found at www.unl.edu/gradstudies/current/degrees/doctoral.shtml) and submit it to the School of Music Graduate Secretary for approval.

Course Requirements

DMA Course Requirements

The total number of hours required for the Doctor of Musical Arts degree is 90, of which 30-36 hours may be from the student's Master of Music degree.

Required Courses. In order to allow maximum flexibility in the structuring of each individual program, the number of required academic courses are minimal. These required courses include:

1. Music Bibliography (MUSC 881) - materials and methods for research in music. Doctoral students may apply for a waiver of the requirement of MUSC 881 (Music Bibliography and Research Techniques), by presenting a syllabus for a comparable course taken at the master's level and taking a brief diagnostic test to show mastery of the basic information and skills offered in MUSC 881. Approval of syllabus and the satisfactory completion of the diagnostic test permits waiver of the MUSC 881 requirement.
2. Doctoral Seminar (900-level) - guided research and in-depth exploration of a topic chosen by the instructor; the topic differs each time the course is offered, and therefore students may elect to participate in this course more than one time.
3. Seminar in the Curriculum and Teaching of Music (MUED 928), 3 hrs - A study of the curriculum development process and instructional strategies as they apply to the teaching of music in K-College and private studio teachings OR College Teaching in Music (MUED 982).
4. Performance Practice (MUSC 977) - a course which brings together students and professors from a number of performance areas in order to acquaint the student with the broad range of issues and problems in the field of performance practice.
5. Doctoral Colloquium (MUSC 099) - a regularly scheduled meeting of faculty and doctoral students to share ideas and the results of scholarly research. All doctoral students are required to attend and pass four semesters of Doctoral Colloquium before being admitted to Candidacy. If a student should fail the course, it is necessary to attend the course an additional semester(s) until the four-semester requirement is fulfilled.
6. Applied Music - performance majors must register for a minimum of 17 credit hours of applied music in the major area: 4 hours per semester; one credit hour in the summer session.
7. Literature and Pedagogy requirements:
 Voice: MUSC 870 Introduction to Vocal Pedagogy (3 cr)
 MUSC 971 The Science of Singing (3 cr)
 MUSC 872 - Art Song II (3 cr)

 Piano: MUSC 877 - Piano Literature Seminar (3 cr), plus
 MUSC 824 - Piano Pedagogy I (3 cr.), AND one selected from either MUSC 825- Piano Pedagogy II (3 cr.) or MUSC 826-Piano Pedagogy III (3 cr.), for a total of 6 pedagogy credits
 Organ: MUSC 874 - Organ Literature and Pedagogy (3 cr)
 MUSC 875 - Organ Literature Seminar (3 cr)
 Instrumental: MUSC 862 - Instrumental Literature and Pedagogy (2-3 cr)
8. All students must register for a minimum of 3 hours of MUSC 999-Doctoral Document.
9. DMA voice and choral conducting students are required to enroll in MUSC 969-Graduate Diction (3 credits).
10. Conducting students are required to participate in an assigned ensemble each semester of residency. A maximum of 5 credits for large ensemble courses may count toward degree requirements.*
11. Wind, String, Jazz Studies, and Percussion DMA students are required to register for Orchestra, Symphonic Band, Jazz Orchestra, Jazz Big Band, or Wind Ensemble for three semesters during their residency. They may register for 0 or 1 credit, with a maximum of 3 credits counting toward degree requirements. DMA students who are also Graduate Teaching Assistants are required to participate in Orchestra, Symphonic Band or Wind Ensemble for the duration of the assistantship or until the semester following the semester in which candidacy is achieved. Students may register for zero credits, provided they are taking another ensemble or chamber music for credit in a particular semester.* **DMA doctoral students pursuing the Chamber Music Option must participate in one of the aforementioned large ensembles for only two semesters.**
12. Students pursuing emphases in Composition, Music Education, or Voice are not required to participate in a large ensemble. They may, however, count large ensemble credits toward their degree requirements, subject to the following maximum credit allowances: Composition - 3 credit hours, Music Education - 3 credit hours, Voice - 6 credit hours.
13. Required courses in History and Theory (9 cr). 2 courses in music history and 1 course in music theory. One of these 3 courses must be a doctoral seminar.
14. Wind, String, Piano, and Percussion DMA students must take two semesters of chamber music. These two semesters may be taken for 0 or 1

credit (MUEN 845) per semester, and up to 2 credits may be used to fulfill the required hours for the degree. Students whose chamber literature is severely limited may petition the Graduate Committee for an exemption to this requirement.*****Wind, String & Percussion Ensemble Audition Process:** An audition is required for each ensemble. First round auditions (playing) for the marching band are held in the spring. The second round (marching) auditions are held in August and scheduled through the Band Office. All other auditions will include music for sight-reading (2 minutes in length; to be selected by the ensemble directors) and prepared musical material (4 minutes in length; selected by applied music faculty; available for fall semester ensemble auditions during juries in the preceding spring semester, and during the first week of classes in the fall semester for spring semester ensemble auditions).

Audition Dates:

*For fall semester ensembles: Sunday through Wednesday, 1st week of classes; For spring semester ensembles: Sunday through Wednesday, fall "Dead Week."

**All students participating in a large ensemble and/or a chamber ensemble in a given semester must register for an ensemble for a minimum of 1 credit. The exception to this rule is for DMA students who have completed 3 semesters of ensemble for credit and following, who may petition the Director of the School of Music to register for zero credit, even if it is the only ensemble for which they register. Students participating in more than one ensemble (large or chamber) during the same semester may register for zero credit for the additional ensemble.

***DMA students wanting to use ensemble participation to fulfill degree requirements must participate in the ensemble (large or chamber) as a performer regularly for the entire semester. Students who are conducting/coaching an ensemble or only accompanying an ensemble may not use this experience to fulfill degree ensemble requirements.

Related Areas of Studies: Composition students are required to study and master at least one additional area of knowledge and skill. Performance and conducting students have the option of electing a related area of studies. This requirement may be fulfilled by selecting one of the following options:

1. 15 credits of related graduate courses in one or two of the following areas of music: history, theory, music education, church music (must include MUSC 894 or 094. Internship; 1-6 semesters), accompanying and chamber music, or conducting. Composition majors may also choose piano or piano pedagogy.
2. 15 credits of related graduate courses in a department outside of the School of Music. The respective departments must approve all prerequisites for these courses.

At least 6 hours in the related area must be courses for graduate students only, if it is part of the student's program.

The following courses may be used to satisfy the music history and the music theory requirements.

Music History.

- 830J Music & Text in English Renaissance (3 cr)
- 835 Music and Film: History and Analysis
- 836 Introduction to Graduate Studies (2 cr)
- 837 History of Jazz: Origins-Bop
- 838 History of Jazz: Post Bop
- 842 Great Composers (3 cr)
- 849 Medieval Music (3 cr)
- 850 Johann Sebastian Bach (2-3 cr)
- 851 Music and the Church (3 cr)
- 858 History of the Opera (3 cr)
- 859 Symphonic Literature (3 cr)
- 878 Music of the Twentieth Century I (3 cr)
- 882 Music of the Twentieth Century II (3 cr)
- 884 Music in 20th Century American Society (3 cr)
- 885 Music of the Classic Period (3 cr)
- 886 Music of the Renaissance (3 cr)
- 887 Music of the Baroque Era (3 cr)
- 888 Music of the Romantic Period (3 cr)
- 889 American Music (3 cr)
- 942 Music History Pedagogy* (3 cr)
- 986 Seminar in the History and Literature of Music (3 cr)
- 988 Introduction to the Interdisciplinary Study of the Middle Ages (3 cr)
- 989 Introduction to the Interdisciplinary Study of the Renaissance (3 cr)

*Students may elect to apply *either* Music History Pedagogy *or* Music Theory Pedagogy to degree requirements in music history and theory, but not both.

Music Theory. NOTE: All graduate level theory courses have the following prerequisite: a grade of pass for the theory part of the Diagnostic Survey or a grade of- P for Graduate Theory Review course.

- 836 Introduction to Graduate Studies (2 cr)
- 840 Technology Strategies for Teaching Composition (3 cr)
- 850 Johann Sebastian Bach (2-3 cr)*
- 855 Techniques of Counterpoint (3 cr)

- 856 Schenkerian Analysis (3 cr)
- 857 Post-Tonal Theory (3 cr)
- 860 Musical Form (3 cr)
- 861 Comprehensive Analysis (3 cr)
- 865 Jazz Theory (3 cr)
- 880 Advanced Tonal Theory (3 cr)
- 941 Theory Pedagogy* (3 cr)
- 979 Seminar in Music Theory (3 cr)

*Students may elect to apply *either* Music History Pedagogy *or* Music Theory Pedagogy to degree requirements in music history and theory, but not both.

Ph.D. (Music Education) Course Requirements

Ninety hours of graduate work (MM and Ph.D.) are required for the degree. Specifically, the curricular framework for this new degree would include four major areas: (1) Core music courses common to all Ph.D. in Music degrees, (2) Research tools courses & dissertation, (3) Courses/seminars in the major area, and (4) Minor or related (cognate) courses. Sample courses/credit hours in each area is structured as follows:

Area One: Core Music Courses

12 credits

- MUED 982. College Teaching of Music (3 crs)
- Music History (3 crs)
- Music Theory (3 crs)
- Music Technology/Composition (3 crs)
- MUSC 840. Technology Strategies Teaching Composition (3 crs)

Area Two: Research Tools Courses & Dissertation

27 credits

- Research Design Statistics Courses (9 crs)
 - EDPS 859. Statistical Methods (3 crs)
 - Advanced Statistics - (Choose one) (3 crs)
 - EDPS 941. Int. Stats - Experimental (3 crs)
 - EDPS 942. Int. Stats - Correlation (3 crs)
 - EDPS 972. Multivariate Analysis (3 crs)
 - Advanced Design/Analysis (Choose one) (3 crs)
 - EDPS 900A. Correlational and Experimental Methods (3 crs)
 - EDPS 900B. Single Case/Small N Methods (3 crs)
 - EDPS 900D. Survey Methods (3 crs)
 - EDPS 900J. Historical Methods (3 crs)
 - EDPS 935. Seminar in Qualitative Research (3 crs)
 - EDPS 936. Mixed Methods Research (3 crs)
- Dissertation (18 crs)

Area Three: Major Area Courses/Seminars

30-42 credits

- Doctoral Seminars in Music Education (Choose four) (12 crs)
 - MUED 989A. Doctoral Seminar: Music Psychology (3 crs)
 - MUED 989B. Doctoral Seminar: Philosophy & Policy (3 crs)
 - MUED 989D. Doctoral Seminar: Assessment in Music Education (3 crs)

- MUED 989E. Doctoral Seminar: Technology in Music Teaching & Research (3 crs)
- MUED 989I. Doctoral Seminar: Sociology & Music (3 crs)
- MUED 989J. Doctoral Seminar: Music in Special Education (3 crs)
- MUED 980. Quantitative Research in Music Education (3 crs)
- EDPS 900K. Qualitative Research Methods (3 crs)
- MUED 836. Psychology/Sociology of Music (3 crs)
- MUED 843. Intro to Research in Music Education (3 crs)
- MUED 845. Historical & Philosophical Foundations of American Music Education (3 crs)
- MUED 928. Seminar in the Curriculum & Teaching of Music (3 crs)

OR

- MUED 838. Inclusive Music Education (3 crs)
- MUED 899. Thesis (0 -6 crs)
- Electives in Music Education (0-12 crs)

Area Four: Formal Minor/Related (Cognate) Courses or Electives

9-21 credits

- Courses or Areas of Study may include: Arts Management, Composition, Conducting, History/Literature, Performance, Content Analysis, Educational Administration, Inclusive Education or other areas of interest

TOTAL

90 Credits

Independent Study Registration

Students wanting to enroll in an independent study or special topics course must, in consultation with the instructor, complete the "Independent Study/Special Topics Course Contract" available on Blackboard and deliver it to the Secretary for Graduate Studies before the suppressed call number for registration can be obtained. The Graduate Committee then reviews the proposal to determine if the amount of coursework required is congruent with the number of credit hours requested. Students must complete this form on or before the end of the "add period" in any given semester. Student projects that are not acceptable are returned to the student for revision, with the help of the instructor.

Program of Studies

The student and the chair of the Supervisory Committee prepare the form *Report of the Supervisory Committee on Program of Studies for the Doctoral Degree* and have it approved preferably at a "face-to-face" meeting of the Supervisory Committee before the beginning of the second semester of study (so that no more than 45 semester credit hours have recorded grades of incomplete, pass or letter grade at the time the Program is submitted to the Graduate College). NOTE: The outside Committee member will be informed of the meeting, but is not required to attend. The form can be downloaded from the Graduate Studies website (www.unl.edu/gradstudies) under Current Student Resources. The Committee is not obligated to reduce the doctoral program of studies by applying all coursework taken toward a previously earned master's degree. Each course accepted must be determined to be current and relevant in relation to the desired degree. The Program of Studies form setting forth the complete plan of study for the degree must be approved by the Supervisory Committee and submitted to the Graduate Committee for approval. It is then sent to the Office of Graduate Studies with a minimum of 45 hours to be taken at the University of Nebraska-Lincoln exclusive of language and/or research skills remaining to be taken. In completing the Program Studies, it is important for DMA students to realize the function of the coursework in preparing for the comprehensive examinations. It is highly recommended that DMA students evaluate their strengths and weaknesses in history and theory as they relate to the expectations of performance in the comprehensive examinations .

The Supervisory Committee must approve all changes to the originally approved Program of Studies prior to the semester that the substituted course(s) is requested. The Chair(s) then sign the request indicating Supervisory Committee approval of the change(s) and the substitution request is circulated within the Graduate Committee for approval.

**Semester by Semester Plan
DMA Degree - Performance
8-9-10-10-7-10**

Note 1: This plan assumes that the student has completed 36 hours of transfer credit that is applicable toward the degree.
 Note 2: Any semester which exceeds 9 hours of coursework could be reduced if hours were taken in a summer session.
 Note3: Not shown=2 semesters of chamber music and for most 3 semesters of large ensemble.

DMA Degree - Performance

Fall 1 MUAP 9--. Applied Music (4) MUSC 881. Bibliography (1) MUSC 8--. Music Theory/History (3) MUSC 099. Doctoral Colloquium (0)	Spring 1 MUAP 9--. Applied Music (4) MUSR 998. Recital (3) MUSC 862. Lit & Pedagogy (2) MUSC 099. Doctoral Colloquium (0)
Fall 2 MUAP 9--. Applied Music (4) MUSC 9--. Theory or History Sem (3) MUSC977. Performance Practice (3) MUSR 998. Recital (0) MUSC 099. Doctoral Colloquium (0)	Spring 2 MUAP 9--. Applied Music (4) MUSR 998. Recital (3) MUED 992. College Teaching in Music (3) MUSC 099. Doctoral Colloquium (0)
Fall 3 MUAP 9--. Applied Music (4) MUSR 998. Recital (0) MUSC 8/9 Music History (3) Comprehensive Exams & Document Proposal completed by Nov. 1	Spring 3 MUAP 9--. Applied Music (4) MUSR 998. Lecture Recital (3) MUSC999. Doctoral Document (3)

**Semester by Semester Plan
DMA Degree - Conducting
10-9-11-9-10-9**

Note 1: This plan assumes that the student has completed 36 hours of transfer credit that is applicable toward the degree.
 Note 2: Any semester which exceeds 9 hours of coursework could be reduced if hours were taken in a summer session.
 Note 3: Not shown= any hours of large ensemble as a performer.

DMA Degree - Conducting

Fall 1 MUAP 9--. Applied Conducting(2) MUSC 881. Bibliography (1) MUSC 8--. Music Theory/History (3) MUSC 845. Ensemble (1) MUSC9--. Literature (3) MUSC 99. Doctoral Colloquium (0)	Spring 1 MUAP 9--. Applied Conducting (2) MUSR 998. Recital (3) MUSC9--. Literature (3) MUEN 845. Ensemble (1) MUSC 99. Doctoral Colloquium (0)
Fall 2 MUAP 9--. Applied Conducting (2) MUSC 9--. Theory or History Sem (3) MUSC 845. Ensemble (1) MUSC977. Performance Practice (3) MUSC9--. Literature (3) MUSC 99. Doctoral Colloquium (0)	Spring 2 MUAP 9--. Applied Conducting (2) MUSR 98. Recital (0) MUED 992. College Teaching in Music (3) MUSC9--. Literature (3) MUSC 99. Doctoral Colloquium (0) MUSC 845. Ensemble (1)
Fall 3 MUAP 9--. Applied Conducting (2) MUEN 845. Ensemble (1) Elective (3) MUSC 8/9 Music History (3) Comprehensive Exams & Document Proposal completed by Nov. 1	Spring 3 MUAP 9--. Applied Conducting(2) MUSR 998. Recital (3) MUSC999. Doctoral Document (3) MUSC 845. Ensemble (1)

**Semester by Semester Plan
DMA Degree - Composition
9-9-10-12-10-10**

Note 1: This plan assumes that the student has completed 30 hours of transfer credit that is applicable toward the degree.
Note 2: Any semester which exceeds 9 hours of coursework could be reduced if hours were taken in a summer session.

DMA Degree - Composition

<p>Fall 1</p> <p>MUCP 983. Sem in Composition (2) MUSC 881. Bibliography (1) MUSC 8--. Music Theory/History (3) MUSC 99. Doctoral Colloquium (0)</p> <p>Fall 2</p> <p>MUCP 983. Sem in Composition (4) MUSC 9--. Theory or History Sem (3) MUSC977. Performance Practice (3) MUSC 99. Doctoral Colloquium (0)</p> <p>Fall 3</p> <p>MUCP 983. Sem in Composition (4) Elective (3) MUSC 8/9 Music History (3) Comprehensive Exams & Document Proposal completed by Nov. 1</p>	<p>Spring 1</p> <p>MUCP 983. Sem in Composition (2) Elective (4) MUSC 99 Doctoral Colloquium (0) Elective (3)</p> <p>Spring 2</p> <p>MUCP 983. Sem in Composition (4) MUSR 998. Recital (2) MUED 992. College Teaching in Music (3) Elective (3) MUSC 99. Doctoral Colloquium (0)</p> <p>Spring 3</p> <p>MUCP 983. Sem in Composition (1) MUSR 998. Lecture Recital (3) MUSC999. Doctoral Document (3) Elective (3)</p>
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**Semester by Semester Plan
DMA Degree - Jazz Studies
8-10-10-12-10-10**

Note 1: This plan assumes that the student has completed 30 hours of transfer credit that is applicable toward the degree.
Note 2: Any semester which exceeds 9 hours of coursework could be reduced if hours were taken in a summer session.
Note 3: Not shown=2 semesters of chamber music, and for most 3 semesters of large ensemble
Note 4: This plan assumes 6 hours of graduate jazz history credit that is applicable toward the degree

DMA Degree - Jazz Studies	
Fall 1	Spring 1
MUAP/MUCP 983. Applied Music/Composition (4) MUSC 881. Bibliography (1) MUSC 865. Jazz Theory (3) MUSC 99. Doctoral Colloquium (0)	MUAP/MUCP 983. Applied Music/Composition (4) MUSR 998. Recital (3) MUSC 868. Jazz Pedagogy (3) MUSC 99 Doctoral Colloquium (0)
Fall 2	Spring 2
MUAP/MUCP 983. Applied Music/Composition (4) MUSC 9--. Theory or History Sem (3) MUSC977. Performance Practice (3) MUSR 98. Recital (0) MUSC 99. Doctoral Colloquium (0)	MUAP/MUCP 983. Applied Music/Composition (4) MUSR 998. Recital (2) MUED 992. College Teaching in Music (3) MUSC 99. Doctoral Colloquium (0) MUSC 867. Improvisation (3)
Fall 3	Spring 3
MUAP/MUCP 983. Applied Music/Composition (4) MUSR 98. Recital (0) MUSC 8/9 Music History (3)	MUAP/MUCP 983. Applied Music/Composition (4) MUSR 998. Lecture Recital (3) MUSC 999. Doctoral Document (3)

DMA Degree - Jazz Studies

MUSR 898. Special Topics: Jazz Arranging (3)
Comprehensive Exams & Document Proposal completed by Nov. 1

Grade Requirements

Credit in graduate courses is obtained as follows:

1. In non-elective* music courses, the minimum grade of B is required for graduate credit in 800-level courses with 400 counterparts. The grade of B minus (B-) is not acceptable. These courses may not be taken on a pass/no pass basis. (A maximum of three hours credit may be taken on a pass/no pass basis in a student's program.)
2. In a minor or related area outside music or in elective* courses in music, the minimum grade of C or pass is required in 800-level or 900-level courses. A grade of C minus (C-) is not acceptable.
3. In non-elective* music courses, the minimum grade of B minus (B-) is required in 900-level courses, or in 800-level courses without 400-level counterparts. Applied lessons may not be taken on a pass/no pass basis.
4. A maximum of 9 credit hours may be taken in approved workshops.
5. A maximum of 6 credit hours may be taken in Special Topics, Special Problems or Independent Study.

*Note: an elective course refers to any course in which the student has a free and open opportunity to select a course. A scenario in which students may select from a menu of courses in order to fulfill degree requirements in a certain area (i.e., select a music theory course from among 3 different theory courses) does NOT constitute an elective course.

A student who receives a grade below the minimum allowable for graduate credit may not continue the program of studies without permission from the School of Music Graduate Committee. Typically, an underachieving student will be placed on probation for a semester before a decision about continuing in the program is rendered. The retention of financial aid and other support will require exemplary, rather than minimum, academic standards.

Student Evaluation of Courses & Faculty

Student evaluations are part of the materials submitted for annual review, promotion, and tenure of the faculty. In addition, evaluations are used by the faculty members for possible course modification, syllabus revision, and/or reinforcement of course content, materials, and teaching method effectiveness. It is important to complete carefully and thoroughly the evaluations.

Faculty members cannot access the evaluations until after final grade rosters have been submitted.

Academic Dishonesty

The Hixson-Lied College of Fine and Performing Arts policy on cheating is:

1. Students are expected to be honest in all aspects of their academic work.
2. Academic judgments about a student's work (including questions of cheating) are the responsibility of the instructor. (Normally disagreements are resolved by means of a conference between the student and the instructor.)
3. When a student has been judged by the instructor to have cheated the student may be given a grade of an F on that assignment by the instructor and if the work in question is the final examination or some large proportion of the work for the course, the F may be given for the whole course.
4. If the student disputes the instructor's finding of academic dishonesty, the matter shall be referred to the UNL Judicial Officer as required by the UNL policy on Academic Dishonesty.
5. Appeals rights of the student
 - a. The instructor must inform a student of the right of appeal at the time the student is accused of cheating.
 - b. If a student feels he or she is treated unjustly, the student may take the case to his or her department or school's Grading Appeals Committee.
 - c. The student may appeal the departmental committee's decision to the College Grading Appeals Committee if he or she is not satisfied.

Transfer of Credit

The following points clarify the transfer policy for graduate credit to the University of Nebraska-Lincoln School of Music:

- Not less than 50 percent of the course work (excluding thesis or doctoral document) of the minimum number of graduate credits required for the Master of Music, DMA or PhD. degree must be completed at the University of Nebraska-Lincoln.
- Courses repeated for credit must show substantially different content in order to be considered for multiple transfer credits. (It is the student's responsibility to provide documentation of these content differences through syllabi, written communication from the instructor, or other appropriate supporting materials.)
- All non-distance learning credits presented for transfer must meet the UNL contact hour requirement of no more than one credit hour awarded for each 15 hours of student/teacher instructional contact.
- No graduate credits will be accepted as transfer credits unless earned at an institution that offers a comparable masters degree in music or music education. No graduate credits will be accepted as transfer credits unless earned at an institution fully accredited to offer graduate work in the field of the student's major. Additionally, all institutions from which transfer credits are presented must be listed in the book *Accredited Institutions of Postsecondary Education* and must be authorized to offer graduate credit.
- The School of Music Graduate Committee must approve each transfer credit. Approval is granted on the basis that the quality and suitability of the course to be transferred is equal to or superior to offerings available at the University of Nebraska-Lincoln. A student seeking to transfer credit for a particular course should submit information about the content of that course to the Graduate Committee. Upon approval of transfer credit(s) by the Graduate Committee, the request is forwarded to the Office of Graduate Studies for final approval. It is the responsibility of the student to insure that official transcripts of graduate work taken elsewhere are sent by the institution where the work was completed and received by the Office of Graduate Studies well before the student plans to complete all other requirements for the graduate degree. Official transcripts should be sent directly to the Dean for Graduate Studies, 1100 Seaton Hall, University of Nebraska-Lincoln, Lincoln, NE, 68588-0619

Residency

The Graduate College has established a residency requirement for the purpose of ensuring that the doctoral program should be reasonably compact, continuous, and coherent; and that a substantial portion be in fact done at and under close supervision by the University. The residency requirement is part of the student's approved program.

A student beginning a doctoral program in the University of Nebraska system with a bachelor's degree, the residency requirement for the Doctor of Musical Arts degree is 27 hours of graduate work within a consecutive 18-month period or less. Fifteen of these 27 hours may be brought forth from the UNL Master of Music degree, provided they are taken in the same 18-month period.

A student who transfers to the University of Nebraska system with a master's degree from another institution, or who has a time interval between earning a masters degree at the University of Nebraska and beginning work on a doctoral program, the residency requirement for the Doctoral of Musical Arts degree is 27 hours of graduate work in a consecutive 18-month period or less.

A member of the University staff who is engaged at least half time in instruction or research in a major department, or a person employed in a major field, the residency requirement is 24 credit hours of graduate work within a consecutive two-year period with the further provision that the student take at least 12 of these after receiving the master's degree or its equivalent. Not more than one-third of the work for residency or 9 hours total credits may be taken during the summer sessions.

In exceptional circumstances, where it is clear that the purpose of residency will be fulfilled although the above formal conditions are not met, the student's Supervisory Committee may, with the approval of the Dean for Graduate Studies, designate an alternative procedure for satisfying the residency requirements.

A minimum of three full years of graduate study is normally required to complete a program for the degree of Doctor of Musical Arts. Neither the courses taken nor the time spent in study determines the granting of the degree. It is given primarily for high attainment in some special field of scholarship, performance and for demonstrated power of independent research in a subdivision of this field.

The time limit for granting the Doctor of Musical Arts degree is eight years from the time of filing the student's program of studies in the Office of Graduate Studies.

Recitals & Performance Juries

Two Weeks Prior to Recital

- Submit recital program data to the School of Music office (see Recital Programs). Submit the Supervisory Committee Recital Checklist to the Graduate Secretary two weeks before the scheduled degree recital. Failure to do so may result in cancellation of the recital. Substitutions in supervisory committees for degree recitals are approved by the chair of that committee; any changes, even temporary, must be recorded with the Graduate Secretary.

NOTE: THE STUDENT IS RESPONSIBLE FOR OBTAINING A FACULTY MEMBER TO SUBSTITUTE FOR ANY MEMBER OF THE SUPERVISORY COMMITTEE WHO CANNOT ATTEND THE DEGREE RECITAL. ADDITIONALLY, IT IS THE RESPONSIBILITY OF THE STUDENT TO COMMUNICATE TO EACH MEMBER OF THE SUPERVISORY COMMITTEE ANY CHANGES OF AGREED TIME OR

DATE OF THE RECITAL.

One Week Prior to Recital

- *Remind the supervisory committee members of the recital date.* The student is responsible for finding a substitute for a committee member who is not able to attend. If a substitute is necessary, the Graduate Secretary must be informed of the substitution.

Lecture Recital Information

DMA students giving a Lecture Recital are contacted by the Technology Coordinator, David Bagby (113 Woods Art Building), regarding information and training on the presentation equipment in Westbrook 119.

Piano Accompanist Policy

In order to provide a positive studio and performance environment for students, the School of Music provides staff accompanists, graduate teaching assistants, and pianists registered in MUDC/MUCO 440/840 (A and/or B) to accompany applied studio lessons, departmental recitals and semester juries.

Piano Accompanist Assignment Procedure

All faculty members receive an Accompanist Request Form for each applied major at the outset of each semester. The request form provides information such as students' names, class standing, semester repertoire, and recital plans. Studio assignments are made based on a priority system that considers degree status, recital preparation, and the availability of accompanists.

It is the responsibility of the instructor, the student, and the accompanist to decide upon suitable lesson times for the semester. Additional services (such as degree recitals and/or recital preparation) may be contracted with the accompanists at their hourly rates. To avoid potential misunderstandings it is strongly recommended that students determine all costs with the accompanists prior to any engagement in order.

PERFORMANCE JURIES

The performance jury is the equivalent of a final exam for the applied area(s) of semester study. Juries in the major applied areas, required of music majors and minors, are held during the week of final exams. Scheduling is done by individual sign-up.

All applied music students must take a jury examination at the end of each semester. Students may be exempted from jury examinations only if they have performed a recital in fulfillment of degree requirements.

Approximately 10 days prior to exams, sign-up sheets are posted on the appropriate applied faculty doors (usually the head of the area, such as brass, woodwinds, voice, etc.). Specific content and length of each student's jury is determined by the applied area. A panel of area faculty members serves as the evaluating group; each member registers a grade for the performance and the results are averaged together. The final jury grade is weighed as one third of the current semester's final applied studio grade.

Failure to meet expected standards in a jury can result in probationary status for one semester at the end of which significant improvement must be demonstrated. If standards are not sufficiently met, dismissal from the applied area and reduction or elimination of scholarship support are considered by the appropriate area faculty member.

RECITALS FOR PERFORMANCE STUDENTS

Approval of repertoire in advance of recitals is the prerogative of the Supervisory Committee and as such, will vary to area to area. Stipulations regarding advanced approval of recital repertoire should be communicated to the student by the Supervisory Committee at the same time he/she advises the student of his/her notification to the Graduate Committee that the Program of Studies has received Supervisory Committee approval. Students must be enrolled in applied music with their primary teacher during the semester a degree recital is given. If the grade of incomplete is recorded for a recital, the student will be required to register for applied music in the semester in which the recital is given (credit hours to be determined by the supervisory committee). Each DMA doctoral student in performance must perform full-length recitals of at least 50 minutes and no more than 60 minutes duration (actual performing time) and a lecture recital of at least 60 minutes duration (actual presentation/performing time). The time available for each recital or lecture recital will include fifteen minutes of preparation time in the recital hall and a maximum time of 75 minutes for the recital itself (start on-stage to finish off-stage). The maximum recital length applies only to recitals given in Kimball Hall or Westbrook Recital Hall (119). A doctoral student in performance has three options for the recital requirement:

1. The student performs three full-length solo recitals (each at least 50 minutes performing time), one full-length chamber music recital and a lecture recital.
Or,
2. The student performs four full-length solo recitals (each at least 50 minutes performing time) and a lecture recital featuring chamber music.
Or,
3. The student performs a chamber work on each of four full-length solo recitals (each at least 50 minutes performing time) and lecture recital.
OR
4. (for doctoral students pursuing the Chamber Music Option only) The student performs three full-length chamber music recitals (each at least 50 minutes performing time), one full-length solo recital and a lecture recital featuring solo or chamber music.

Chamber music, as it appears in the context of this section of the Handbook, shall be defined as 3 or more instruments realizing a composition (one on a part). Students performing chamber music in the context of a full-length chamber recital, chamber music as a part of four full-length recitals, or a lecture recital should register for recital credit, not chamber music credit. Other students performing in the chamber ensemble may register for chamber music credit. Pianists enrolled in chamber music may not charge a recital fee for the enrolled recital. [Note: Faculty coaching a chamber ensemble that is being used for DMA recital credit do not get load credit for this coaching unless the ensemble rehearses throughout the semester and meets the chamber music performance requirements.]

For voice students, a lead role in a major opera may substitute for a maximum of one of the full-length recitals. The Graduate Committee of the School of Music must approve such a substitution.

Lecture Recital. One lecture recital is required and it must be at least 60 minutes in length and involve performance of one or more compositions. The verbal presentation by the student is intended to serve as a model for future professional presentations. It must contribute to existing knowledge and may concern the historical background, the musical structure, pedagogical issues and other matters relevant to the performance or composition(s). Emphasis should be given to those points which have a bearing on the manner of performance of the music. Before this recital can be scheduled, a formal, typewritten paper consisting of or including the verbal presentation is given signed approval by the chair of the student's Supervisory Committee. The paper must be filed with the Graduate Secretary.

The five recitals may be given in any order. Four must be successfully completed prior to comprehensive examinations. The fifth recital is usually performed after the student has passed the comprehensive examination and is admitted into candidacy for the degree.

RECITALS FOR CONDUCTING STUDENTS

Approval of repertoire in advance of recitals is the prerogative of the Supervisory Committee and as such, will vary to area to area. Stipulations regarding advanced approval of recital repertoire should be communicated to the student by the Supervisory Committee at the same time he/she advises the student of his/her notification to the Graduate Committee that the Program of Studies has received Supervisory Committee approval. Students must be enrolled in applied music with their primary teacher during the semester in which a degree recital is given.

The student must complete a total of three full-recitals, of which one of the three recitals must be a full-recital, conducted throughout by the student. The remaining two recitals may be completed as full-recitals, or partial recitals. In special circumstances with the permission of the Supervisory Committee, a student may perform two half-recitals in lieu of one full recital. Therefore, A full recital is defined as a recital totalling 50 minutes of performing time or two half recitals totalling 50 minutes of performing time.

Each half-recital is to be evaluated separately (as, for example, "Recital 2A" and "Recital 2B") and the two grades averaged; however, the two Evaluation Forms for the pair of half-recitals are to be submitted to the Graduate Secretary together, along with an indication of the averaged grade, only after the second half-recital has taken place. Similarly, if the two half-recitals are presented in different semesters, the student will enroll for recital credit and pay the recital fee only in the semester during which the second half-recital takes place.

Furthermore, recital credit may also be granted, at the discretion of the Supervisory Committee, for work in preparing a component of a larger collaborative performance, whether or not the student conducts the final collaborative product: this contingency accommodates such responsibilities as serving as chorus master for an opera or choral-instrumental work. The student will fulfill all usual aspects of the recital process, such as enrollment for recital credit, payment of the recital fee, and completion of program notes. Assessment by the Supervisory Committee will take place during the rehearsal process, at the conclusion of which a Recital Evaluation Form with grade will be submitted. It is the responsibility of the Supervisory Committee to determine prior to the start of the rehearsal process whether the scope of the work and rehearsal process merit consideration as a full-recital or half-recital. Only one of the required full recitals may be completed in this manner.

Two of the three recitals must be successfully completed prior to taking the comprehensive examinations. The third recital is usually performed after the student has passed the comprehensive examination and is admitted into candidacy for the degree.

For the second and third recitals, a written presentation in the form of program notes by the student (to be submitted at least two months prior to the recital) is to describe the historical background, the musical structure, pedagogical issues and other matters relevant to the performance or composition(s). Emphasis should be given to those points which have a bearing on the manner of performance of the music. Before these recitals can be scheduled, a formal, typewritten paper is given signed approval by the chair of the student's Supervisory Committee. The paper must be filed with the Graduate Secretary.

Performing forces for DMA conducting recitals are obtained in one of the following three ways:

1. Most customarily, the student organizes his/her own ensemble, of a size appropriate to the repertoire approved for the recital. Ensemble personnel consists primarily of UNL student musicians engaged by the student conductor; when necessary, these forces may be augmented by professional musicians from outside UNL. (Any expenses incurred the formation of the recital ensemble are the responsibility of the conducting student.) Performing personnel should be selected in close consultation with studio faculty in the student's performing area; a complete written list of performers must be approved by the Chair of the student's Supervisory Committee prior to the first rehearsal. The student also assumes responsibility for all rehearsals, rehearsal space, rehearsal accompanists, instruments, scores and parts, and performance location.
2. Less commonly, a standing ensemble of the UNL School of Music may on occasion be available for use in all or part of a DMA conducting recital. Again, this situation arises relatively rarely, and always at the discretion of the ensemble's director and instructor of record and with the approval of the Chair of the student's Supervisory Committee.

3. In exceptional circumstances, a standing ensemble from outside the School of Music may be used for a DMA conducting recital. These circumstances are likely to exist when the conducting student is affiliated with an outside ensemble as its director or as an associate conductor, and when the outside ensemble is judged by the student's Supervisory Committee to exhibit a technical and artistic level of performance commensurate with the level of conducting technique and interpretation expected of a student in the DMA program. Any UNL graduate student conductor desiring to use a non-UNL ensemble must request permission, in writing, from his/her Supervisory Committee. The conducting student presenting the recital is responsible for initiating the written petition and must obtain signatures from all his/her Supervisory Committee members and approval from the Graduate Committee before the recital is scheduled. A copy of the approved petition is to be placed in the student's official folder.

RECITALS FOR COMPOSITION STUDENTS

Approval of repertoire in advance of recitals is the prerogative of the Supervisory Committee and as such, will vary to area to area. Stipulations regarding advanced approval of recital repertoire should be communicated to the student by the Supervisory Committee at the same time he/she advises the student of his/her notification to the Graduate Committee that the Program of Studies has received Supervisory Committee approval. Students must be enrolled in applied music with their primary teacher during the semester in which a degree recital is given. A doctoral student in composition must compose a minimum of sixty minutes of original music after being admitted to the doctoral program. A minimum of two recitals is required; one of which must be successfully completed prior to comprehensive examinations. The second recital, a lecture recital, is usually performed after the student has passed the comprehensive examination and is admitted into candidacy for the degree. A minimum of thirty minutes of required compositions must be programmed on each recital.

Ear Training & Piano Proficiencies

During the week before classes begin for the fall and spring semesters, all incoming students are given an undergraduate-level **Ear Training Proficiency Examination** consisting of aural dictation (melodic and harmonic). Students identified as having deficiencies will be required to register for either (1) MUSC 198 (Special Topics Aural Skills II GR; one credit hour) or (2) MUSC 198 (Special Topics Aural Skills I GR; one credit hour) and MUSC 198 (Special Topics Aural Skills II GR (one credit hour). Students who successfully complete MUSC 198 Aural Skills II GR with a grade of C or better have satisfied Ear Training Proficiency requirements. Students failing to successfully complete MUSC 198 Aural Skills II GR assume full responsibility for correcting the deficiency, and must retake the Ear Training Proficiency Examination until the grade of Pass is achieved. No student may stand as a candidate for graduation until ear training proficiency has been demonstrated. [NOTE: Students with deficiencies may not retake the Ear Training Proficiency Examination without having taken the required remedial course(s.)]

Each student majoring in conducting or composition must pass a **Piano Proficiency Examination** before permission is given to schedule comprehensive exams. In the event the student does not pass the test initially, the examination is repeated at a later date, or the student is advised to enroll in a keyboard skills class. Some of the contents of the exam are to be sight-read by the student, and others are to be prepared. Conducting students should contact their major advisor, who will fashion an examination that reflects the needs and aspirations of the particular discipline and will give the student preparation instructions. Composition students should contact the Coordinator of Keyboard Skills as soon as possible after beginning the degree program to discuss specific expectations, and to receive instructions on taking the exam and obtaining materials.

Comprehensive Examination

The Comprehensive Examination is designed to evaluate the student's ability to integrate knowledge, apply theoretical concepts, demonstrate skills, and draw conclusions. Although it is composed of many parts, the examination is regarded as one entity and is evaluated as such. It normally covers course work completed for the master's and doctoral degrees as well as general musical and pedagogical knowledge normally acquired through professional experience.

DMA COMPREHENSIVE EXAMINATIONS

DMA Comprehensive Examinations, consisting of a written examination and an oral examination, must be taken during the academic year (from the beginning of the second week of classes in the fall semester through the final exam period of the spring semester). The oral examination may be held no earlier than a week following the successful completion of the written examination to allow all members of the DMA committee adequate time to read and to assess the written examination. The DMA Supervisory Committee must approve the scheduled dates for both the written and the oral examinations. Comprehensive Examinations may not be scheduled during the week prior to the start of classes in the fall semester nor during the first week of classes in the fall semester. An application form, secured from the Graduate Secretary, must be signed by all committee members and filed with the Graduate Secretary during the first twenty (20) in-session working days of the fall or spring semester. If the form is not filed in the Graduate Office of the School of Music within the time limit, the date of the examination is not confirmed and the student is required to set new dates. Students are encouraged to seek advice from each member of their Supervisory Committee about preparing for the comprehensive examination. Members of the Supervisory Committee may make suggestions for study to the student, but they are not permitted to reveal the actual questions that will be asked.

The examination is both written and oral in nature and may be taken when the student has successfully completed the required course work (excluding the final recital, applied music, ensemble and/or document.) If the student must take course work listed on his/her Program of Studies in

the semester prior to graduation, the written portion of the comprehensive examination can be taken no sooner than the eleventh week of that semester. For example, a student wanting to graduate in May who had courses on his/her Program of Studies that were being taken in the preceding fall semester could not take the Comprehensive Examination before the eleventh week of that fall semester. After the written portions of the comprehensive exams have been read, it is at the discretion of the student's supervisory committee whether or not the student may proceed to the oral portion of the comprehensive examination. If a student receives a no pass on all or any section of the written examination, he/she may retake the written examination or section of the written examination at a future date to be determined by the Supervisory Committee. A third attempt at the written examination is not permitted. All members of the Supervisory Committee, including the outside member, are expected to be present when the oral portion of the examination is administered. The committee member from outside of the School of Music may ask questions during the oral portion of the examination, but does not normally participate in the written portion unless the student has completed a sequence of courses in the professor's field of expertise. The Supervisory Committee determines the content of the written and oral examination questions and ensures an appropriate distribution and balance of questions.

Procedures and Responsibilities for DMA Comprehensive Examination Questions

STEP 1. WRITING OF THE DIRECTIONS OF STUDY & QUESTIONS - The Chair solicits the questions and directions of study; circulates them among the Committee via e-mail for approval; sends the Directions of Study to the student (OR instructs the student to contact the writer of the question for the Direction of Study); and sends the questions to the Graduate Secretary in preparation for the exam. NOTE: The GAA must receive the questions at least 3 business days before the first day of the scheduled written examination, or the examination will need to be rescheduled. The responsibility for writing the questions is outlined below; the Chair collects the questions from the writers and gives them to the GAA:

- Applied Major Area--(Chair)
- Theoretical Project--Student should contact the head of the theory area to discuss a project and for the assignment of a theory faculty member to approve the parameters and grade the project.

STEP 2. DISTRIBUTING STUDENT RESPONSES - GAA copies the students' Applied major area responses and distributes the questions and answers to the Committee as soon as possible after the student has completed the writing. The theory faculty supervisor should have the graded theory project to the GAA 48 hours after receiving the project from the student. The GAA will then copy the graded theory project and distribute it to the committee as soon as practicable after its return from the theory instructor.

Written Examination

The written portion of the examination is given during a two-day period and is composed of the following tests:

1. *Applied major area* (8 hours in 2, 4-hour segments). The student will be able to discuss the literature of his/her area from the various perspectives of history, theory, performance practice, and pedagogy.
2. *Theory and analysis* (comprehensive project format). Working in consultation with the Chair of his/her Supervisory Committee, the student will prepare a one-page proposal for an analytical project to be submitted to the Chair of the History/Theory Composition Area not less than 30 days before the first day of the written comprehensive examination. The analytical project may take one of two forms:
 1. Analytical Project. The student will analyze a work or portion of a work from the repertoire of their instrument/area not previously studied, i.e., literature presented on the lecture recital could not be used for this project.
 2. Theoretical Project. The student will focus on a theoretical topic or issue that applies to his/her instrument/area.

The project selected must be submitted to the theory faculty member who approved the project on the first day of the written comprehensive examination.

Frequently asked questions regarding the "Theory Project" Component of the Comprehensive Exam:

How long must the project be?

The purpose of the one-page proposal is to allow the student, chair, and theorist to come to consensus as to the appropriate scope of the project—the quantity of music, level of detail, and number and type of analytic tacks to be explored should be spelled out in the proposal. Once the proposal is approved, the length of the finished project will be dictated by the number of pages needed to meet the expectations of the proposal—no more, no less. Thus, there is no minimum or maximum page limit for the project; indeed, different students' projects might vary significantly in length (though there will be less variance in the expected quantity and quality of *effort* put into the project—a one-page Schenkerian sketch can take as much work as writing several pages of prose, for instance!). Having said that, this should be a substantial project that showcases your ability to think theoretically and/or analytically and to articulate those ideas (with the thirty-day time frame in mind).

Do I need to focus on one movement or song? Can I write about an entire sonata/concerto/opera/song cycle? Can I write about just a part of a movement or song?

The scope of the project may vary widely from student to student—all the ideas suggested in the questions above are possible. The chair and theorist will work with the student to find an appropriate quantity of music to explore. Just ask about your specific idea. Generally speaking, selecting less music will create an expectation of greater detail in the analysis, while selecting more music may require the student to gloss over excerpts that don't relate directly to the student's thesis.

Am I expected to consult outside sources? Should it be annotated or include a bibliography?

This project is *not* biographical or (directly) historical—it is analytical. As such, it will typically consist almost entirely of the student's own analytic observations. Exceptions are certainly possible; for example, a student who intends to refute or reinforce a particular theoretical concept in application to his/her instrument or area might do well to cite or quote literature on that theory. Generally speaking, however, the student is discouraged from consulting or citing outside sources. This project is meant to measure a student's ability to think theoretically and analytically, not to research and report others' ideas.

What kinds of analysis should I use? Do I have to use roman numerals?

The term "analytical project" is meant in the broadest sense—there is no *a priori* set of expectations as to the type of analytic work that should be represented in the project. Rather, each composition should itself suggest modes of analysis to the student. (The student who selects

a Webern work probably shouldn't use roman numerals, while set theory is not helpful for a Bach aria!) Students is free to draw upon their experiences with any methods of musical analysis appropriate to the music at hand, whether they have studied those methods formally in a classroom setting or not. In fact, the selection of appropriate analytic tools to a given musical work is as much a goal of this project as the analysis itself!

Who will assess my work?

The entire Supervisory Committee will receive copies of the project. The theorist who approved the proposal will also receive a copy, and will provide an evaluation of the student's work to the chair, but the Supervisory Committee is charged with final assessment of the student's work.

How do I get started?

You might begin by thinking about pieces you'd like to explore deeply, or about theoretical approaches you've found attractive. Your applied instructor may be able to provide advice about specific works you could address (though remember that you may *not* write about music you've studied before). Perhaps the best way to shape the proposal is to find a thesis; i.e., an idea about either a musical work or a theoretical idea that you set out to prove or to defend.

3. *Minor/Related courses* (Optional for students who have declared a formal minor or related area only: (1 1/2 hours). When this area is outside music, the supervisory committee member representing that area furnishes the questions. When this area is music history and literature, the examination is based on courses taken and will presume extra reading and thorough acquaintance with the contents of those courses. When this area is pedagogy, the examination is based on additional information drawn from paragraph 1 above and on related courses. **Students with a related area in music theory will be asked in this examination to synthesize material from two or more theory courses from the course of study in place of the theory and analysis comprehensive project described in #2 above.**

Students will use School of Music Macintosh-system computers to write answers for the written comprehensive exams. Only departmental hardware may be used (exception: composers may ask the GAA about using their personal computer/notational software for questions involving music composition).

Oral Examination (2 hours)

The oral examination is flexible in content and, at the discretion of the supervisory committee, may include possible re-examination of material contained in the written examinations.

Following the oral examination, each section of the student's comprehensive examination is assessed as pass or no pass. If the student passes all sections of the comprehensive examination, the student is automatically admitted to candidacy for the degree. If the student receives a no pass on any section of the examination, they may retake the section(s) at a future date to be approved by the Supervisory Committee. A third attempt is not permitted.

PH.D (MUSIC EDUCATION) ANNUAL EVALUATIONS & COMPREHENSIVE EXAMINATIONS

All Ph.D. Music students are required to pass both written and oral comprehensive examinations for admission to candidacy, following guidelines outlined in the *Graduate Studies Bulletin*. Full-time Ph.D. students in residence are expected to achieve candidacy before the end of a twenty-four month period of study. The candidate must complete and successfully defend a dissertation proposal and later defend a dissertation of original research before receiving the degree.

Annual Evaluation

The Ph.D. in Music prepares students for careers in higher education and provides opportunities to experience faculty responsibilities in the areas of teaching, research, and service/outreach. At the end of each academic year faculty will review each student's performance in the areas of teaching and professionalism, research, and service.

Year 1 Annual Review Artifacts

- CV-A review of accomplishments that reflect developments in the student's career
- Teaching-A digitally recorded teaching demonstration and one-page self- and peer-evaluation of the teaching experience
- Research-A research-based paper in the form of a manuscript submittable as an article to a music research or practitioner journal that demonstrates writing and critical thinking ability in the field of music education. The manuscript must comply with the publication guidelines of a specific target journal in the field.
- Service/Outreach-Students, in cooperation with their advisor, will arrange for service opportunities appropriate to the student's interest areas.
- Reflective statements in the areas of teaching, research, and service/outreach that demonstrate the student's professional development

Year 2 Annual Review Artifacts

- CV-A review of accomplishments that reflect developments in the student's career
- Teaching- A digitally recorded teaching demonstration and one-page self- and peer-evaluation of the teaching experience
 - Research-Most recent version of Year 1 Research Artifact, updated in light of the peer-review process of the journal to which it was submitted, *and* an additional research-based manuscript submittable for publication. Students must also provide evidence that their work has been submitted for presentation in an on-campus or off-campus research venue.

- Service/Outreach-Students, in cooperation with their advisor, will arrange for service opportunities appropriate to the student's interest areas.
- Reflective Statements in the areas of teaching, research, and service that demonstrate the student's professional development

Comprehensive Exams

Students pursuing the Ph.D. in Music (Music Education) are required to submit a Comprehensive Examination Portfolio to their Supervisory Committee prior to their oral examination which includes the following:

- CV-A review of accomplishments that reflect developments in the students career
 - A short essay (2 pages maximum) describing long term professional goals,
 - Digitally recorded teaching demonstrations, self- and peer-evaluations from annual evaluations
- Results of the written comprehensive examination. Exam questions will be provided by the Chair of the Supervisory Committee. Questions relevant to the student's Program of Studies will make up the exam. The format of the exam requires that the student not only demonstrate the ability to write with ample access to existing literature in music education, but will also demonstrate the ability to write without the aid of those printed or electronic resources.

-Question 1 will be in the format of a position paper. Students will use the advice to contributors guidelines from Update or the Music Educators Journal for the length and format of the paper. The paper topic will be given by the Chair of the Supervisory Committee, and the student will have one week to complete the paper.

-Question 2 will center on a discipline-related topic chosen by the Chair of the Supervisory Committee. The student will have 2 ½ hours to compose and answer to the question.

- Most recent versions of Year 1 and Year 2 Research Artifacts, updated in light of the peer-review process of the journals to which they were submitted.

When the student has passed the comprehensive examination, satisfied language and research tool requirements of her/his approved program, and removed any provisional admission requirements, the committee will recommend to the Office of Graduate Studies the doctoral student's admission to Candidacy by filing the Application for Admission to Candidacy for the doctoral degree, noting the dates of completing the comprehensive examination(s). NOTE: Should the Supervisory Committee determine the student has failed the comprehensive examination, a letter must be submitted by the chair of the supervisory committee to the Dean of Graduate Studies stating the conditions under which the student may attempt another examination, or part thereof, not earlier than the following academic term. Typically, but upon the discretion of the supervisory committee, only two attempts to pass the comprehensive examination will be permitted.

Candidacy

Once the student has passed the comprehensive examination and the language requirement (if any), the supervisory committee completes a Candidacy Form recommending to the Office of Graduate Studies that the student be admitted to Candidacy in the DMA degree. Such a report must be filed at least seven months prior to the final oral (defense) examination. Following admission to Candidacy the student must register in the Office of Graduate Studies during both semester of each academic year until the student receives the degree. Failure to register during each fall and spring semester results in termination of the Candidacy.

REGISTRATION

Students may register for the fall and spring semesters using MyRed that utilizes a standard web browser to access students records. In order to use MyRed, students are required to have PIN numbers. Contact the Doctoral Assistant in the Office of Graduate Studies, (402) 472-2875 for assistance.

IN ABSENTIA REGISTRATION FEES

If a student was officially certified as a resident of Nebraska for tuition purposes while on campus but has now moved to another state or country, the student continues to pay resident tuition.

If a student was classified as a non-resident for tuition purposes for the entire period while on campus, the student continues to pay non-resident tuition. (This includes students who were Graduate Teaching or Research Assistants from another state or country and did not ever carry through the specific official procedure to meet the standards established by the Board of Regents for resident tuition status. In such cases, while the student was on campus as a Graduate Teaching or Research Assistant the student was classified as a non-resident student and tuition was assessed on a non-resident basis, but the University remitted the difference between non-resident and resident tuition.)

If students are registering for only one credit hour, which is in EXCESS of their program requirements, merely to maintain Candidacy as required by the Graduate College, they are charged the Resident tuition rate regardless of previous residency status.

Students who have completed all courses on the program of studies and who are registering for dissertation (999) hours in excess of the requirements of the program in order to maintain continuous registration are eligible for a waiver of the non-resident portion of tuition. To qualify for this benefit, students must:

- Have grades for all courses on the program except for dissertation (999) hours.
- Send email to [Eva Bachman](mailto:Eva.Bachman@unl.edu) requesting this benefit. (You need only make this request once; your ABD status, once approved, will remain in

effect until you graduate.)

Complete information is available [here](#).

Document or Final Composition

DOCUMENT

A written document is required of each candidate for a [doctoral degree in music](#). A formal proposal describing the proposed document must be submitted to the Supervisory Committee. This proposal may be [formally approved](#) at any time [during a student's course of study after the Program of Studies has been filed and approved by the Office of Graduate Studies](#). The document is normally more limited in scope than a dissertation, but demonstrates high standards of scholarship and contributes to existing knowledge. The topic is selected and defined with the guidance of the major professor. As a result of this process, a formal proposal is prepared. The proposal does not have to be a magnum opus: five or six double-spaced pages, excluding the complete bibliography are customarily addressed. The pages of the entire proposal draft (including the bibliography) are to be numbered. These are the issues and questions that are usually dealt with in the proposal.

1. Why the topic is important and of interest to you?
2. What has already been published on the topic, and what will your treatment add to the literature and understanding of the topic? How will this study changes the view of the subject - - or break new ground - - in your discipline?
3. Research methodology (or methodologies): Will the document rely only on previously published secondary materials? Will you be researching primary source materials? Will there be musical analysis?
4. Organization of the document, a chapter by chapter outline. Very briefly (one or two sentences) describe what each chapter will cover.
5. The bibliography: only when using substantial primary sources should it be divided into two alphabets (one for "Primary sources", one for "Secondary literature"). Otherwise, a continuous listing, alphabetically, of all sources actually consulted for the project, should be used. Remember to follow one style manual (Turabian, for preference) religiously. Each item can be single-spaced, with double-spacing between items.

Once [the proposal is approved at a "face-to-face" meeting of the Supervisory Committee](#), the proposal, along with the document acceptance form, must be filed with the School of Music Graduate Secretary.

The document normally concerns music from the student's performing medium and involves analysis of the music and study of the primary source materials relating to it.

The major professor bears the major responsibility for guiding the research efforts of the doctoral candidate. The major professor should be well informed in the topic area and should have the necessary command of the discipline of scholarship to guide the document to successful completion. When the topic extends beyond the capabilities of one faculty member, co-major professors may serve the best interests of the student. The major professor asserts strong supervision over the project to ensure exhaustive research of the topic, a thorough and complete report of the findings, a logical organization of the paper, correct grammar and spelling, acceptable writing style, and appropriate format. Before other members of the Reading Committee receive the document for review (either in parts or whole), the paper should be at a stage of progress and level of scholarship suitable for critical examination.

The Reading Committee shall consist of two members, excluding the Chair, chosen from and by the Supervisory Committee. The Chair may nominate the two members of the Reading Committee, but the members of the Supervisory Committee should approve the nomination either by mail or at a meeting of the Committee prior to the submission of the document.

The Office of Graduate Studies must be informed of the membership of the Reading Committee at the time of its appointment.

Following approval by the major advisor, the document and abstract are presented to the Reading Committee in time for its review and recommendation of its members at least three weeks prior to the oral examination. The abstract may not exceed 350 words, including the title.

The Candidate and the major advisor should carefully consider the recommendation of the Reading Committee. A favorable report on the abstract and the document clears the way for scheduling the oral examination. If one or both readers indicate qualified approval involving only minor changes, these should be made and reported back to the reader prior to final approval.

An unfavorable report by one member of the Reading Committee may be rejected if, in the judgment of the Supervisory Committee, the report does not constitute a defensible judgment.

The Supervisory Committee should not accept a document which has been disapproved or unfavorably reported upon by both members of the Reading Committee until the basis for the disapproval has been removed. If these criticisms involve extensive changes, the question of rejecting the document entirely or postponing its acceptance until the following semester should be seriously considered by the Supervisory Committee.

The Chair of the Supervisory Committee files in the Office of Graduate Studies at least three weeks prior to the oral examination either:

1. A recommendation, accomplished by signing the Application for Final Oral Examination, by each member of the Reading Committee indicating general approval of both the document and abstract, or
2. A statement signed by a majority of the Supervisory Committee indicating that the Committee has taken action to reject an adverse report by one member of the Reading Committee and recommending that the candidate be permitted to stand for oral examination.

The abstract and document must be approved by the Supervisory Committee Chair and the readers prior to filing the Application for the Final Oral Examination or Waiver in the Office of Graduate Studies. The application, signed by the readers, must be presented for approval to the doctoral degree assistant in the Office of Graduate Studies at least three weeks prior to the date of the oral examination. If the oral examination is waived, the deadline is three weeks prior to the last published date for holding oral examinations. A waiver of the oral examination/defense should be considered only under the most adverse circumstances, however. This examination/defense is considered to be an integral part of the degree program by the faculty of the School of Music.

At the time an application is submitted, a preliminary review of the abstract and document is made by the doctoral degree assistant. One copy of the abstract/document is submitted for review. The final oral examination packet is given at this time. This packet includes the Report on Doctoral Degree, Title Sheet Pages (2), Survey of Earned Doctorates, and the University Microfilms International Dissertation Agreement forms.

The Supervisory Committee has the right to recommend changes in the abstract and the dissertation at the time of the final oral examination. Such changes, should they be requested, normally are made by the student in consultation with the Supervisory Committee Chair and are incorporated in the final versions of the abstract and document that will be deposited in Love Library. Therefore, prior to the final oral examination, the document should be kept in a form so that changes can easily be made.

FINAL COMPOSITION

A final composition is required of each candidate for the Doctor of Musical Arts Degree majoring in composition. The composition should reflect a high degree of professional craftsmanship as well as exhibiting some qualities of originality. (It is assumed that the incoming DMA composer has already begun to exhibit a degree of stylistic originality.)

The composition should be of sufficient length to represent a major creative statement by the composer. The suggested minimum length should be approximately 20 minutes, however, it is recognized that a very complex work of 15 minutes may represent a greater effort than a longer work in a less complex language.

The media chosen for the composition should be appropriate for the emotional content and formal plan of the work. While a large ensemble such as an orchestra is preferred, it is understood that such media may present practical performance difficulties. If possible, the composition should be publicly performed and a commitment (either by way of commission or promise of performance) may help dictate choice of media.

It must at all times be understood that creative music writing is an individualized, multi-dimensional activity, one in which composers may adopt diametrically opposite procedures in realizing the composer's creative intentions.

A formal proposal describing the proposed Final Composition must be submitted to the Supervisory Committee. This proposal may be submitted at any time during the program but the Supervisory Committee will not give final approval until the comprehensive exams have been passed, and the student has been accepted into candidacy. The proposal should be as complete as possible and consist of a general outline of the work. Such "pre-compositional" data might include (1) general duration, (2) performance media, (3) internal breakdown into movements or large sections, (4) texts, if applicable, and (5) theme, if work is based upon pre-existing material.

The procedures for guiding the progress of the Final Composition and its analysis, for approving them by the Reading Committee and the Supervisory Committee, and for submitting them to the Office of Graduate Studies are as described earlier for the doctoral document.

Final Oral Examination/Document Defense

DMA Document Defenses should be scheduled during the academic year (from the beginning of the second week of classes in the fall semester through the final exam period of the spring semester). The DMA Supervisory Committee must approve the scheduled dates for the Document Defense. Document defenses should not be scheduled during the week prior to the start of classes in the fall semester nor during the first week of classes in the fall semester. Just as it is acceptable (but not recommended) for a substitute Committee member to be utilized for a document defense during the academic year, so it is acceptable (but again, not recommended) for the student, in consultation with his/her Supervisory Committee Chair, to find a substitute committee member that meets the requirements of a duly constituted Committee if a defense is to be scheduled at time between the end of finals in the Spring semester and the beginning of the second week of classes in the Fall semester.

The Final Oral Examination is primarily a defense of the document or composition, although any topic related to the document or composition may be explored if the committee deems it appropriate. The duration of the oral exam is approximately two hours. In order to allow adequate time for preparation of examination questions, a copy of the document or the composition and its accompanying formal papers should be provided to each member of the Supervisory Committee at least seven days prior to the examination. The major professor is responsible for making arrangements with the other committee members and the School of Music Graduate Office for the time and place of the examination. The examination must take place prior to the Office of Graduate Studies deadline for administering the Final Oral Examination. NOTE: At least four members of the committee, including the major professor and the outside member, must be present to conduct the examination. Within three working days after the examination, the major professor must report to the Graduate Dean the decision of the committee.

In the event that members of an oral examining committee are not unanimous in the decision to pass the candidate, the student is approved for the degree if only one examiner dissents. However, in each case, the dissenting member of the committee is expected to file a letter of explanation with the Office of Graduate Studies.

If a student fails to pass the final oral examination, the supervisory committee must file a report on the failure in the Graduate Studies Office and indicate what the student must do before taking another examination. Another examination may not be held during the same semester or the same summer session in which the student failed. A third attempt is not permitted.

PROCEDURES AFTER THE FINAL ORAL EXAMINATION, TYPING INSTRUCTIONS & DOCUMENT PUBLICATION

Instructions for Procedures after the final oral examination, typing instructions, and publication of document are available from the Office of Graduate Studies website (www.unl.edu/gradstudies) under Current Student Resources.

Time Limit

The time limit on granting the Doctor of Musical Arts degree is eight years from the time of filing the student's Program of Studies in the Office of Graduate Studies.

PROBATION OR TERMINATION

Graduate students in the University of Nebraska-Lincoln School of Music are expected to maintain a high level of achievement in their graduate studies. Accordingly, students who do not maintain satisfactory progress may be subject to being placed on probation, being terminated from a degree program, or being denied permission to continue graduate studies in the University. Except in cases of dismissal because of violations of the Student Code of Conduct, upon termination from a graduate degree program and/or dismissal from the Graduate College, students may apply for admission to another degree program or admission as a non-degree seeking student only with the approval of the Dean for Graduate Studies. No student on probation may receive a graduate degree.

Probation or termination recommendations may be made by the student's adviser (masters students) or [the Supervisory Committee (doctoral students)] in writing, and must be approved by the Graduate Committee overseeing the student's major. The Graduate Committee overseeing the student's major must communicate the probation or termination recommendation in writing to the campus Dean for Graduate Studies. A copy of the recommendation must be sent to the student.

For all graduate students at UNL, probation or termination recommendations may be made under the following conditions: a) violations of the "Student Code of Conduct" listed in the *Graduate Bulletin*, b) failure to satisfy "Scholastic Grade Requirements" also listed in the *Graduate Bulletin*, c) failure in qualifying examinations, preliminary examinations, comprehensive examinations or final degree examinations, d) failure to master the methodology and content of one's field in a manner that is sufficient to complete a successful thesis or dissertation, or e) in fields leading to licensure or certification, ethical misconduct or lack of professional promise in the professional field. Termination recommendations may also be made if a student fails to satisfy conditions required for removal of probationary status or provisional admission. Students have the right to appeal a probation or termination recommendation following procedures stipulated in the 'General Appeals Procedures . . .' section of the *Graduate Bulletin*.

University Housing

The University offers on-campus housing for a limited number of graduate students. Inquiries about housing should be addressed to the Office of University Housing 1115 N 16th St., University of Nebraska-Lincoln, Lincoln, NE 68588-0622, (402) 472-3561.

Graduate Solo Competition

The Graduate Solo Competition is held during the fall semester. Winners are scheduled to perform with the University Symphony Orchestra or University Wind Ensemble, as the repertoire dictates, during the same academic year. The first round of competition, held within a week of the final round of competition, will be area-based (brass/percussion; organ; piano; string; voice; and woodwinds) and will be organized, coordinated and monitored by the area Chair. No more than three finalists from each area may be put through to the final round of competition. The final round of competition, open to observers, will be organized, coordinated and monitored by a School of Music designee. No more than two graduate students and two undergraduate students will be named winners each year. Further, no more than one graduate and one undergraduate winner may be from the string/piano category and no more than one graduate and undergraduate winner may be from the wind/brass/percussion/organ/voice category.

Students entering the competition must be currently pursuing a graduate music degree and registered at the 800 or 900 applied level in the performance area in which they are competing. In addition, winners must be registered in the same applied area during the semester which the concert occurs. Winners are ineligible as candidates in future Graduate Solo Competitions if pursuing the same degree.

The competition application requires: 1) the title, movement(s), composer (and arranger if applicable) with biographical dates and any other appropriate information, printed exactly as it should appear in a concert program, 2) approval signatures of the applied instructor, appropriate music director of the accompanying ensemble to ensure accompaniment capability, appropriate instrumentation/ensemble size requirements, etc. and the accompanist, 3) the length of the composition in minutes and seconds.

The length of each audition shall not exceed 15 minutes; actual concert performance time of the music may vary, but the length of the works presented may not allow for all winners to be scheduled on the concert performance with the ensemble. Memorization is required in performance areas for which it is traditional. Multiple movements are permitted in the case of shorter works, and more than one vocal work may be presented, such as shorter arias. All vocal works must be in the original key. Rehearsal time in the audition venue cannot be provided.

Music performed in the competition is the same as for the concert. It is expected that candidates supply one copy of the music for the judges; photo copies are not permitted. The complete score and parts for the accompanying ensemble must be available for purchase or rental.

A minimum of three UNL School of Music Faculty adjudicate the competition; the UNL Symphony Orchestra and Wind Ensemble Directors may serve in an ex-officio capacity. Applied faculty with students in the competition are ineligible to adjudicate; also, teachers cannot serve as an accompanist for their own students. Assuming that all required rules and guidelines have been satisfied, the primary criteria for selection of the winner(s) is the quality of the performance. Actual concert performance time may be the secondary consideration (see above). In the case of multiple movements, or arias for example, judges may specify those that qualify for the concert. The judges may select three, two, one, or no winner.

Student Service Organizations

The following organizations participate in many activities to serve the School of Music. They also sponsor concerts, recitals, and activities which support members of the organization, the music students in general, and the School.

Kappa Kappa Psi - honorary band fraternity
 Mu Phi Epsilon - professional music fraternity
 Pi Kappa Lambda - honorary academic society
 Phi Mu Alpha Sinfonia - professional music fraternity for men
 Sigma Alpha Iota - professional music fraternity for women

PROFESSIONAL ORGANIZATIONS

Each discipline within the music profession has at least one organization designed to foster and promote knowledge and facilitate communication among serious musicians. All of the organizations encourage student memberships.

ACDA American Choral Directors Association
 ASTA American String Teachers Association
 MENC Music Educators National Conference
 MTNA Music Teachers National Association
 NAJE National Association of Jazz Educators
 NMEA Nebraska Music Educators Association
 NSBA Nebraska State Bandmasters Association

In addition to those listed above, there are specific organizations for singers, specific instrumental areas, and persons interested in musicological research. Please consult with the appropriate faculty member for further information.

DMA Related Forms

Guidelines for DMA Procedures

August 2011

Supervisory Committee and Program of Studies

- The program of studies must be submitted to the Office of Graduate Studies before 45 credit hours (including masters degree) are recorded. The following steps must be taken to comply with this requirement:
 1. Chair and student determine committee's membership and student submits [Appointment of Supervisory Committee for the Doctoral Degree](#) to the Graduate Committee for approval.
 2. Chair and student complete draft of [Program of Studies](#).
 3. Draft is approved by the supervisory committee.
 4. Student submits to Graduate Committee for approval.
 5. Approved [Program of Studies](#) sent to Office of Graduate Studies to be recorded.

Piano Proficiency (Composition, choral conducting, orchestral conducting, and WB conducting majors only)

- Must be completed before comprehensive exams - student students refer to "Ear-training, Piano . . . Proficiencies" for contact information.

Comprehensive Exams

- An application form, secured from the Graduate Secretary, must be signed by all committee members and filed with the Graduate Secretary during the first twenty (20) in-session working days of the fall or spring semester. If the form is not filed in the Graduate Office of the School of Music within the time limit, the date of the examination is not confirmed and the student is required to set new dates.
- Chair assigns questions to committee members, then supervisory committee meets to evaluate the structure of exam and discuss suggestions for study.
- There must be at least five working days between the written exam and the oral exam for committee to evaluate the answers to the written

exam and determine if the student qualifies to proceed with the oral exam.

- After successful completion of the comps, student submits a completed [Application for Admission to Candidacy for the Doctoral Degree](#) to the Graduate Secretary.

Document

- Supervisory committee must meet and approve a formal proposal for the document after admission to candidacy.
- The chair assumes major responsibility for guiding the research.
- At this time the Reading Committee (2 members) are appointed.
- After granting approval, supervisor presents document and abstract to the Reading Committee for review.
- Upon approval of the Reading Committee, the chair submits a completed *Application for Final Oral Examination* to the Graduate Secretary (must be at least three weeks before the oral defense examination).

Final Oral Examination (Document Defense)

- The chair is responsible for making arrangements for the exam, including the distribution of copies of the document/composition to the committee at least two weeks before the exam.
- The exam must take place prior to the Office of Graduate Studies' deadline. (www.unl.edu/gradstudies/current/degrees)

Graduate Forms:

- [Request for Independent Study/Special Topics](#)
- [Appointment of Supervisory](#)
- [Program of Studies](#).
- [DMA Recital Attendance](#) (must be returned to the Music Office at least 2 weeks prior to the degree recital)
- [Graduate Recital Approval](#)
- [DMA Comprehensive Examination Application \(No Related Area\)](#)
- [DMA Comprehensive Examination Application \(With Related Area\)](#)

Required Procedure and Timeline for Exam Administration

Committee votes approval for student to take Written Exam (signature and date on this form)

Questions assigned to committee members by chair

Questions submitted to chair (must be at least one month before exam)

Questions circulated to committee members for approval

Approved questions filed with graduate secretary (must be at least 3 business days before exam)

Committee members receive a copy of the written questions and answers

Committee votes approval for student to take Oral Exam

Form: [DMA Document Proposal](#)

Form: [Application for Admission into Candidacy](#)

Form: [Application for Final Oral Exam](#)

For more information please visit the Graduate studies website at: www.unl.edu/gradstudies/current/degrees