



[School of Music](#)
 Doctoral of Musical Arts Handbook

The UNL
 School of Music
 Doctor of Musical Arts
 Student Handbook
 2010–2011

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 2010. 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.

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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

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.

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.

ADMISSION

Doctoral Admission Criteria:

- Students applying for the Doctor of Musical Arts degree program must hold a master's degree in music or music education.
- MM GPA = 3.25/4.00 scale
- Clear evidence of potential for success in graduate-level music academic work, including the preparation of terminal document as appropriate
- Successful Audition or presentation of scholarly/creative materials
- Evidence of scholarly writing ability
- Evidence of fit between the applicant's goals/interests and the School's ability to address those goals/interests

All applicants must submit the following information to the School of Music, Admissions Coordinator, 108 Westbrook Bldg., UNL, Lincoln, NE 68588-0100.

1. Completed graduate application form (and \$50 application fee). Applicants who have completed the Master of Music degree at UNL within the last four years should signify their intention of making application for studies at the doctoral level by going to, or writing to, the Office of Graduate Studies, 1100 Seaton Hall, University of Nebraska-Lincoln, Lincoln, NE, 68588-0619. The applicant must then complete numbers 2 through 8 below. Applicants who completed the master's degree at UNL more than four years ago should make application as new students.
2. One official copy of transcripts of all undergraduate work and all previous graduate work (including all studies for which credit was granted, e.g. summer institutes such as Aspen or Interlochen).
3. Three letters of reference from persons whom the applicant believes could give the Graduate Committee a fair and comprehensive evaluation of the applicant's character, musical ability, and promise as a doctoral student and as a future teacher, performer, conductor, or composer. Each letter must include the address and telephone number of the referent.
4. Statement of Purpose (1-2 typewritten pages)
5. Written Exercise. The student is asked to submit a 500-700 word essay (Times, 12 point font; Word, rtf or pdf format; double-spaced) without consulting any outside references (human, electronic or in-print) via an e-mail to music2@unl.edu on the following question:
 - Select two compositions performed, conducted or originally composed from a recent master's or DMA recital that represent different historical periods or contrasting styles/genres and:
 - a. Discuss the characteristics of style and form in each composition, and
 - b. Discuss each composer's contribution to this particular genre of music (i.e., discuss additional compositions, historical and/or theoretical significance of the contribution, or compare/contrast your composition to well-known compositions of a similar genre or style.

The essay must include this honor code statement at the beginning of the essay:

On my honor, I have not received any unauthorized aid on this essay.

Students' essays are also subjected to random plagiarism software checks. Any violations of the honor code statement or evidence of plagiarism will result in the student's application portfolio being withdrawn from further consideration.

6. The Audition Process

6A. The Audition — for students Majoring in Performance (Applied Music)

For students auditioning for entrance into a DMA Performance Program, a recent recorded performance (CD preferred) is required. NOTE: Some areas use this recording as a screening device for a live audition (see Option 1 below). Other areas accept this recording, accompanied by a video in DVD (preferred) or VHS format in lieu of a live audition (see Option 2 below). Contact area faculty for the area-preferred option.

Option 1. Live Audition. Students choosing to do a live audition for entrance into a DMA Performance Program must submit a 20–30 minute pre-screening CD or cassette tape to the UNL School of Music prior to arranging for a live audition. The audio recording should include repertoire from the major composers, and should cover a sampling of most of the periods. The audio recording should not be more than one year old. Following approval of the audio recording the applicant is asked to perform a reviewed on-campus audition of 25 minutes in duration for the professors in the student's chosen field of concentration, and other professors and students who may wish to attend.

Option 2. Self-prepared recorded auditions. Students auditioning for entrance into a DMA Performance Program may choose to audition by self-prepared recording. Recordings should have been made within the nine months prior to the application deadline. The applicant's name, instrument, and degree program must be on the recording and the recording container. Applicants admitted on the basis of a recorded audition may be asked to perform for the faculty at the beginning of the first semester of enrollment to confirm the audition assessment. The appropriate applied faculty member must approve the audition repertoire.

Students who prefer to audition via recording need to provide the following:

Completed Recorded Auditions Form (available online)

Compact disc and a video recording:

CDs are the preferred medium for the audio portion of the recording. Both the CD and the CD container should be labelled with the applicant's name, degree program, major, and instrument/voice as well as program information. The CD recording is the primary means by which applicants will be evaluated for admission to the program.

Guidelines for the CD are as follows:

- It must be a high fidelity CD playable on standard CD playing equipment.
- It must not have any editing or splicing.
- It must not have any verbal announcements.
- It must not be enhanced with added reverberation, compression or expansion.

Guidelines for the Video Recording are as follows:

- The video component is a short (10 minute) video recording and must be from the same performance as the CD.
- The video recording should be in ~~VHS~~ or DVD format.
- International applicants should be sure that the material is recorded on, or converted to, NTSC format. (We are not able to review ~~tapes~~ in other formats.)

Applicants should review both the audio and video recording in its entirety before mailing it, ensuring that it is clear and easily audible. All self-prepared recorded auditions must be submitted with a list of the instrumental repertoire found on the recording.

6B. The Audition — for students Majoring in Conducting

Conducting applicants must provide a 20–30 minute video recording (~~Standard VHS format~~ or DVD) to be used for screening. The recording should include a repertoire from the major composers; should cover a sampling of most of the periods; and should not be more than one year old. Following approval of the video recording the applicant is typically asked to perform an acceptable on-campus audition of 25 minutes in duration for the professors in the student's chosen field of concentration (choral, orchestral or wind band), as well as other professors and students who may wish to attend.

6C. The Audition — for students Majoring in Composition

For DMA students emphasizing composition, scores and recordings (CDs preferred) of works representative of the student's style are required.

7. An interview, in person or by phone, with the professors in the student's chosen field of concentration. (For applicants in conducting areas, the interview usually occurs immediately following the live audition.)

8. INTERNATIONAL STUDENTS. Applicants to the Graduate College whose native language is not English are required to submit a Test of English as a Foreign Language (TOEFL) score of at least 600; 100 International Based TOEFL (IBT), 250 on the TOEFL computer-based test, 100 on the internet-based test. Non-Native speakers who have received a baccalaureate or more advanced degree from a U.S. university or a university outside the U.S. in which English is the official language of instruction are exempt from the TOEFL requirement for admission. Prior to enrolling for academic credit, newly admitted students subject to the TOEFL requirement must complete an on-campus English Proficiency Examination (writing component only) conducted by English as a Second Language program staff. The results of the examinations determine if English as a Second Language (ESL) courses will be required in order to complete the English Proficiency requirement.

NOTE: Students may defer admission for a maximum of 2 years; no new application materials (letters of recommendation, transcripts [unless additional courses have been taken], audition, etc.) are required. For example deferment from fall 2009 would allowed for fall 2009 or fall 2010. New and current application materials would be necessary for spring 2011 and beyond.

Application procedures (1–7) and application for graduate assistantship must be completed by these dates. (Application portfolio must be completed by Feb 15 to meet March 1 application deadline.)

U.S. Citizens International Citizens

March 1 Fall Semester March 1

December 1 Spring Semester September 15
 May 1 Summer Session February 1

DIAGNOSTIC SURVEY

As a preliminary step in advising, all applicants (except UNL SoM music students who received their UNL master's degree and are continuing in the DMA program) for the Doctor of Musical Arts degree 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 minimum grade of B 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

As soon as possible, 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. Usually the student asks his or her primary applied teacher 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 overseeing preparation and evaluation of recitals, 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 in the Office of Graduate Studies, 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.

Graduate Faculty vote on supervisory committees. After the make up of the Supervisory Committee is approved by the Graduate Committee, the chair of the Supervisory Committee and the student complete the form titled Appointment of a Supervisory Committee for the Doctoral Degree and submit it to the School of Music Graduate Secretary (see sample at end of handbook). For performance majors this form must be filed by the end of the semester before the first recital is given, and for composition majors it must be filed by the end of the semester before the first composition recital is presented.

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.*
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. 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 minimum grade of B 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.

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 (see sample at end of handbook) and have it approved at a meeting of the Supervisory Committee within three weeks of the Committee's formation. The form can be downloaded (download the form to an appropriate word processor) 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 students to realize the function of the coursework in preparing for the comprehensive examinations. It is highly recommended that students evaluate their strengths and weaknesses in history and theory as they relate to the expectations of performance in the comprehensive examinations (see pages 10 and 11 and choose courses appropriately).

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

**Semester by Semester Plan
DMA Degree – Conducting
9-9-11-11-6-8**

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	Spring 1
MUAP 9--. Applied Conducting(2)	MUAP 9--. Applied Conducting (2)
MUSC 881. Bibliography (1)	MUSR 998. Recital (3)
MUSC 8--. Music Theory/History (3)	MUSC9--. Literature (3)
MUSC9--. Literature (3)	MUEN 845. Ensemble (1)
MUSC 099. Doctoral Colloquium (0)	MUSC 099. Doctoral Colloquium (0)
Fall 2	Spring 2
MUAP 9--. Applied Conducting (2)	MUAP 9--. Applied Conducting (2)
MUSC 9--. Theory or History Sem (3)	MUSR 998. Recital (3)
MUSC977. Performance Practice (3)	MUED 992. College Teaching in Music (3)
MUSC9--. Literature (3)	MUSC9--. Literature (3)
MUSC 099. Doctoral Colloquium (0)	MUSC 099. Doctoral Colloquium (0)
Fall 3	Spring 3
MUAP 9--. Applied Conducting (2)	MUAP 9--. Applied Conducting(2)
MUEN 845. Ensemble (1)	MUSR 998. Recital (3)
Elective (3)	MUSC999. Doctoral Document (3)
MUSC 8/9 Music History (3)	
Comprehensive Exams & Document Proposal completed by Nov. 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

Fall 1	Spring 1
MUCP 983. Sem in Composition (2)	MUCP 983. Sem in Composition (2)
MUSC 881. Bibliography (1)	Elective (4)
MUSC 8--. Music Theory/History (3)	MUSC 099 Doctoral Colloquium (0)
MUSC 099. Doctoral Colloquium (0)	Elective (3)
Fall 2	Spring 2

DMA Degree – Composition

MUCP 983. Sem in Composition (4)
 MUSC 9---. Theory or History Sem (3)
 MUSC977. Performance Practice (3)
 MUSC 099. Doctoral Colloquium (0)

Fall 3

MUCP 983. Sem in Composition (4)
 Elective (3)
 MUSC 8/9 Music History (3)

Comprehensive Exams & Document Proposal completed by Nov. 1 Elective (3)

SEMESTER BY SEMESTER PLAN

DMA DEGREE--JAZZ STUDIES

8-10-10-12-10-10

NOTES:

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

Semester By Semester Plan

Fall 1

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSC 881. Bibliography (1)
 MUSC 865. Jazz Theory (3)
 MUSC 099. Doctoral Colloquium (0)

Spring 1

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSR 998. Recital (3)
 MUSC 868. Jazz Pedagogy (3)
 MUSC 099. Doctoral Colloquium (0)

Fall 2

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSC 9---. Theory or History Sem (3)
 MUSC 977. Performance Practice (3)
 MUSR 998. Recital (0)
 MUSC 099. Doctoral Colloquium (0)

Spring 2

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSR 998. Recital (2)
 MUED 992. College Teaching in Music (3)
 MUSC 099. Doctoral Colloquium (0)
 MUSC 867. Improvisation (3)

Fall 3

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSC 998. Recital (0)
 MUSC 8/9 Music History (3)
 MUSR 898 Special Topics: Jazz Arranging (3)

Comprehensive Exams & Document. Defense completed by Nov. 1

Spring 3

MUAP/MUCP 9---. Applied Music/Composition (4)
 MUSR 998. Lecturer Recital (3)
 MUED 999. Doctoral Document ((3)

**GRADE REQUIREMENTS**

Credit in graduate courses is obtained as follows:

1. In music courses, a minimum grade of B is required for graduate credit in 800-level courses with 400 counterparts. 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. Applied and conducting lessons may not be taken on a pass/no pass basis).
2. In related courses in a department outside of music, a minimum grade of C or pass is required in 800-level courses.
3. A minimum grade of C or pass is required in 900-level courses, or in 800-level courses without 400-level counterparts.
4. A maximum of 9 credit hours may be taken in approved workshops.
5. A maximum of 9 credit hours may be taken in Special Topics, Special Problems or Independent Study.

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.

The retention of financial aid and other support will require exemplary, rather than minimum, academic standards.

STUDENT EVALUATION OF COURSES AND 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

GENERAL INFORMATION FOR ALL DMA RECITALS

Each graduate recital must be recorded. The CD is kept in the Music Library as a permanent record of the recital. A grade for the recital is not accepted until the completed CD is given to the Graduate Secretary. 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). The following procedure is followed for each doctoral recital:

GRADUATE RECITAL GUIDELINES

Graduate recitals must be given 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). Recitals may not be scheduled during the week prior to the start of classes in the fall semester or during the first week of classes in the fall semester. For fall recitals the Monday of the third week of the semester is set-aside for graduate student scheduling priority. For spring, scheduling of degree recitals begins on Monday of the fifteenth week of classes of the fall semester (last week of classes before finals week). Students should seek approval of 2-3 recital dates from each Committee Member prior to officially scheduling the recital. If none of these approved dates are available, the student may schedule an alternative date. However, the student must then check the alternative date with the Committee members. If conflicts arise, the student should, with the guidance of his/her Supervisory Committee Chair, seek a substitute Graduate Faculty member to hear the recital. Only graduate students giving a degree recital during the current semester may schedule. If the scheduled date does not work for the instructor and/or the accompanist, the student has one week to come in and change the date. Any changes must be made by the end of the fourth week of the semester during the fall recital scheduling and by the end of the fall finals week during the spring recital scheduling. Students who wish to perform a recital within the first three weeks of the semester or needs to reserve a recital time in advance of the recital scheduling period may file an *Early Recital Request* form at the Music Office at least four weeks prior to the desired recital date.

Scheduling DMA Recital – On Campus

There is a scheduling fee of \$35 charged at the time of scheduling. After remittance is made, then, and only then, is the student be given a date and time. The \$35 covers the recital monitor/stage manager fee, 50 programs, and two CDs (one CD to the performer one CD for the music library archives). *Fees are non-refundable.* A recital contract is given to the student. It is the responsibility of the student to obtain signatures from the applied instructor and accompanist, and return the contract to the Music Office by the due date on the contract.

Scheduling DMA Recital – Off Campus

If scheduling a recital at an off-campus location, students will be charged a \$5 program/service charge. The recording of an off-campus recital is the responsibility of the student. The student is responsible for submitting a recording to the Graduate Secretary of the School of Music for archival purposes.

Available Days & Times

Prior to the week of sign-up, the list of available recital dates and times is given to the applied instructors and posted on the Music Office bulletin board. Requests for dates and times not listed are only approved by the Director of the School of Music or his designee. A *Special Recital Request* form can be obtained from the Music Office.

Recital Change Procedure

A student may only cancel, but not reschedule a recital within the same semester. The scheduling fee is not refunded and a \$75 cancellation fee is assessed. A student is not permitted to reschedule until the \$75 fee is paid in full. Any canceled recital necessary for graduation at the end of the semester is to be completed in the first two to four weeks of the session following his/her graduation. Graduation proceeds as scheduled, but the student has an incomplete on record and does not receive a signed diploma until an approved recital is given. For reason of illness (signified by a signed physician's slip or proof of illness given to the Director of the School of Music and approved by the Director), a student may cancel the recital and receive a refund of the scheduling fee. However, the recital may not be rescheduled within the same semester. The following semester or first five-week summer session is available for rescheduling when a student is excused from his/her recital because of illness. Exceptions may arise and are dealt with by the Director of the School of Music or his designee. **It is the responsibility of the student to communicate to each member of the supervisory committee any changes of the agreed time or date of the recital.**

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.

Recital Programs

Recital information and a printed hard copy must be turned in to the School of Music Office two weeks prior to the performance date. Three working days later a draft of the recital program is placed in the applied professor's mailbox. Corrections must be made and returned to the School of Music Office in time designated by the music staff. Final printed programs are delivered to the applied professor's mailbox, three working days prior to the performance. The student or professor then delivers the programs to the performance venue. Recital information must be thorough and accurate. Email the information to music2@unl.edu. A printed hard copy must also be submitted. The student's and applied professor's name, telephone numbers or email addresses must accompany the program information. All UNL School of Music programs appear in the same format. No pictures, special designs, dedications, etc., are added to the standard format. If the student cannot meet the two week deadline, the student is responsible for producing the program and posting. The design must follow School of Music formats. Format information is available from the School of Music office. Five copies of the program must be given to the School of Music for the archives.

Recital Monitor

A Recital Monitor is scheduled to oversee each performance. The monitor is responsible for the following:

1. preparing the room prior to the recital, including lights, stands, and chairs*
2. taking care of minor custodial necessities
3. moving equipment between selections if necessary*
4. acting as stage manager during the performance
5. recording the recital (audio recording only)

After the Recital

Within 24 business hours after the recital, the Chair of the Supervisory Committee sets in motion the procedure outlined on the Graduate Recital Review Form. If the Supervisory Committee declares a recital unacceptable the student must receive a failing grade (no grade higher than a D) or a No Report. If the grade of No Report is given, the student may repeat the recital by petition to the Supervisory Committee. Memory requirements for doctoral degree recitals are subject to control of the specific performing areas in the School of Music.

Rehearsal Information

Students are responsible for reserving the recital hall for rehearsal time. Students wait until after the recital scheduling period is over to schedule any time in the halls for rehearsal. To arrange rehearsal time in Kimball Hall, see the Stage Manager in the Kimball Hall backstage office. To arrange rehearsal time in Westbrook, see the School of Music office personnel.

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 MUUC/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.

Additional Equipment

When planning to use a harpsichord or any other keyboard instruments other than piano, it is imperative that arrangements be made WELL IN ADVANCE (at least two weeks) to assure availability for rehearsal and performances. Arrangements must be made with the Piano Technician in Room 5, Westbrook Music Building.

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 a lecture recital.

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 AND 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 knowledge normally acquired through independent study and professional experience. It emphasizes the major field of concentration, music history and literature, music theory, music pedagogy, and related courses.

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. 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. 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 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.



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 NRoll the course registration system that utilizes a standard web browser to access students records. In order to use NRoll, 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.



DOCUMENT or FINAL COMPOSITION

DOCUMENT

A written document is required of each candidate for the Doctor of Musical Arts degree majoring in performance or conducting. A formal proposal describing the proposed document must be submitted to the Supervisory Committee. This proposal may be submitted at any time during the program but the Supervisory Committee does not give final approval until after the comprehensive exams have been passed, and the student has been accepted into candidacy. 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 approved by 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*.

GRADUATE TEACHING ASSISTANTSHIPS

APPLICATION DEADLINE: MARCH 1 (Application portfolio must be completed by Feb 15 to meet March 1 application deadline.)

The School of Music offers Graduate Teaching Assistantships in various areas on a competitive basis. Appointments in assistantships are for one year only, and are renewable depending upon satisfactory scholarship and musical progress. A graduate assistant is required to work a maximum of 13.33 hours per week in the duties assigned. Graduate assistants are required to register for at least 7 hours of course work each semester and complete these hours with satisfactory grades.

A student on appointment as a graduate teaching assistant is eligible to receive full tuition waiver, resident or non-resident, for up to 12 credit hours a semester for

both semesters.

Inquiries about graduate assistantships in music should be addressed to the Director, School of Music, University of Nebraska–Lincoln, Lincoln, NE 68588–0100. In addition, the applicant should check the appropriate box on the application admission form and complete a School of Music GTA application.

International Students: Applicants for teaching assistantships who are non–native speakers of English must attend the International Teaching Assistant Institute. The Institute is held two times a year. The Summer Institute, a concentrated 90–hour program, is held the first three weeks of August. During the fall semester participants receive six hours of instruction per week in a 15–week program.

FELLOWSHIPS

A limited number of graduate fellowships in music are available. Please see the website for specific information.

The Office of Graduate Studies administers unrestricted fellowships. Inquiries should be addressed to the Office of Graduate Studies 1100, Seaton Hall, University of Nebraska–Lincoln, Lincoln, NE 68588–0619.

FINANCIAL AID

To be eligible for financial aid a student must be admitted into a Doctor of Musical Arts degree program and must enroll in graduate level courses during the tenure of the aid.

Additional professional performance opportunities are available in Lincoln and Omaha.

Inquiries about student loans should be addressed to the Office of Scholarships and Financial Aid, 16 Canfield Administration Building, University of Nebraska–Lincoln, Lincoln, NE 68588–0411, (402) 472–2030.

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.



FACILITIES

Westbrook Music Building

Normal Building Hours

Monday–Friday 7:00 a.m. 10:45 p.m.

Saturday 8:00 a.m. 10:45 p.m.

Sunday 1:00 p.m. 10:45 p.m.

During vacation periods, summer sessions, and pre/post–vacation weekends, the building hours vary. Please consult the Music Office. Please cooperate with the building monitor and the custodial staff by leaving the building promptly at closing time.

Home Football Game Day Policy

On home football game days, Westbrook is closed.

The School of Music employs several students as building monitors. The monitor station is located on the first floor in Westbrook. The monitors' specific duties include locking and unlocking doors during evening and weekend hours, touring the building, checking secured rooms, and reporting any irregularities to campus security if necessary.

Rehearsal Hall (Room 304 Mable Lee Hall)

This room is to be used only when scheduled in advance with the Dance Office. Only when the appropriate room reservation has been made will occupancy be permitted.

Performance Halls

Kimball Recital Hall is an 849–seat auditorium used for ensemble and faculty performances. Due to the busy schedule, student recitals are scheduled in Kimball Recital Hall only as time permits, with organists, percussionists and graduate students receiving priority.

Westbrook Recital Hall has a seating capacity of 300 and is located on the main level of the Music Building, room 119. The majority of undergraduate recitals are held in Westbrook Recital Hall.

Other off campus sites may be used for faculty and student organ recitals; Please contact applied instructor for additional information.

Cornerstone 630 North 16th Street

Grace Lutheran Church 2225 Washington Street

Cathedral of the Risen Christ 3500 Sheridan Blvd.

First Plymouth Congregational Church 20th & D Streets

St. Mark's–On–The–Campus 1309 R Street

Practice Rooms

Practice rooms are located on the third floor of Westbrook Music Building, and there is no fee for their use. Food, beverages, and smoking are not permitted in practice rooms. Special care should be taken to avoid placing anything on the pianos in the practice rooms.

With the exception of specially equipped rooms such as organ and percussion studios, room availability is on a first–come–first–serve basis. Leaving an instrument or materials in a room does not serve as a reservation. Personal items should not be left unattended.

Practice room windows should not be blocked. In the case of an emergency, visual access into practice rooms is important in locating students.

Rehearsal Rooms

Large ensemble rehearsal rooms and classrooms are not routinely available. These rooms are to be used only when scheduled with the Music Office. Only when the appropriate room reservation has been made will the building monitor be alerted to the use of the room and permit occupancy. Please see the secretary in room 113 of Westbrook to schedule room use and inquire about specific room policies.

Music Library

Located in room 30 of Westbrook Music Building, the Music Library is a branch of the University Library System. Its collection of approximately 58,000 scores, books and microfilms, and 20,000 sound recordings, videotapes, and DVDs together with its current periodical subscriptions of more than 170 titles, provides information on the history, literature, theory, and performance of Western art music as well as ethnomusicology, jazz, and music education. The major bibliographic titles, the collected editions and complete works of composers, bound sets of periodicals, and the important biographical works and treatises form the core of the collection.

The Music Library maintains facilities for listening to sound recordings on compact discs, cassettes, and LP's which can be heard at listening stations equipped with headphones. Two TV monitors are available for viewing videotapes and DVDs. A microfilm/microfiche reader with printer is also available. A self–service, coin or card–operated photocopy machine will produce copies for the cost of 10 cents per page.

The NCard serves as a library card to borrow materials at any library in the UNL system.

Regular music library hours during fall and spring semesters are listed below. Hours vary during the summer and during vacation times.

Monday–Thursday 8:00 a.m. – 9:00 p.m.

Friday 8:00 a.m. – 5:00 p.m.

Saturday 1:00 p.m. – 5:00 p.m.

Sunday 1:00 p.m. – 9:00 p.m.

Loan time periods for music materials for undergraduates are:

Books & Scores 4 weeks (M2s and M3s do not circulate)

Bound Journals 3 days

Unbound Journals 1 day

Microfilms 4 weeks (mono) or 1 week (serial)

Recordings 1 week
Videos and DVDs 1 week

Reference and information assistance is provided by the library staff and includes aid in the use of the on-line catalog as well as paper and on-line indexes, bibliographies, and other reference materials, most of which are available in the Reference area in the main reading room or through the University Libraries' web page at <http://iris.unl.edu>. Instruction in using library resources is available to individuals and to classes.

Scores, books, and recordings on reserve for courses taught in the School of Music may be requested at the Circulation Desk of the Music Library. Online sound reserves are available for some classes through Blackboard. Streaming audio is available to students on or off campus via [Classical Music Library](#) and [Naxos Music Library](#).

For further information concerning interlibrary loan requests, proxy borrowing procedures, loan renewals, lost or damaged items, etc., please consult the University Libraries' web page at <http://iris.unl.edu> or ask a member of the Music Library staff.

For further information about Music Library collections and services, please consult the Music Library's web page at <http://www.unl.edu/libr/lib/music/>.

Clean Indoor Air Policy

The UNL and Nebraska Clean Air Act of 2009 mandates that smoking will not be permitted in any indoor areas of campus or in vehicles owned by the University.

Security

In addition to the building monitors, the University key system and the combination lock system employed on instrument and equipment storage lockers are in place to assure a locking system that provides faculty and student access accountability. Every person using Westbrook is prohibited from promoting the security breaches that can occur when keys and/or combinations are loaned to unauthorized individuals.

UNL ID Card Access

Faculty, Graduate Teaching Assistants, and Staff are allowed access to Westbrook when the building is closed. The northwest and southeast outside doors are operated by N Card proximity readers that authorized personnel can use to access Westbrook.

Music Stands

Music stands are not to be removed from the building other than for bona fide School of Music events under faculty supervision and must be returned following the performance. To ensure adequate availability of stands, the following color-coding system is used:

Blue stands 3rd floor only

Tan stands classrooms

Black stands rooms 132, 130, 119 and faculty studios

Lockers

School of Music lockers are available only to registered UNL students for School of Music sponsored or sanctioned events. Lockers for storing instruments and personal items are located throughout the basement and third floor hallways in Westbrook. Lockers on third floor are available to music majors only. Use of a School of Music locker requires a usage fee per semester and proof of registration as a UNL student. Each locker has a School of Music lock provided, personal locks are not allowed. After requesting a locker assignment with the School of Music office, students will receive a locker assignment and the combination for the lock after the usage fee is paid. Notice must be given to the School of Music office when the student is finished with the locker. At the end of the academic year, lockers are to be cleaned inside and out by the student. If locker use is needed over the summer, prior arrangements must be made with the School of Music office. Any items left in remaining lockers become School of Music property and may be disposed of.

Locker Usage Fee

Regular Semester: \$10 per locker.

Summer Session: \$10 per locker.

Academic Year: \$20.00 per locker.

Calendar Year: \$30.00 per locker. Proof of registration for the following fall semester is required.

Student Lounge

The student lounge, located in the basement level of Westbrook, offers food and beverage machines, a microwave oven, tables and chairs, and bulletin boards for student information.

Use of Equipment and Westbrook Music Building by Outside Groups

Regular or occasional use of Westbrook facilities and/or equipment by any individual, organization, or ensemble that is not a direct component of a School of Music educational program must be approved by the Director of the School Music. Use of facilities or equipment for private gain is prohibited. In addition, neither faculty members nor students may authorize use of the building or of equipment for outside activities.

INSTRUMENT USAGE & RENTAL FEE POLICY



Instrument Usage Procedures

School of Music instruments and equipment are available only to registered UNL students for School of Music sponsored or sanctioned activities. Instruments are checked out per semester, and the School of Music office assigns instruments for use by students. School of Music instruments may not be used for non-university employment. A usage fee is and proof of UNL registration is required at time of payment. Be sure to understand the instrument contract completely, including the date at which the instrument must be returned.

Instrument Usage Fees

Regular Semester: \$15 per instrument

Academic Year: \$30 per instrument

Instruments are available only to registered UNL students participating in applied lessons or School of Music ensembles. Proof of registration is required.

Summer Session: \$15 per instrument

Instruments are available only to music majors and minors. Proof of registration for the following fall semester is required.

Piano Use for Recital Rehearsals in Westbrook Recital Hall and Kimball Hall

Vocal and instrumental students are allowed one rehearsal; solo pianists are allowed two rehearsals. A rehearsal is defined as a session lasting no more than one hour.

Kimball Hall Pianos: There are two concert grand pianos in Kimball Recital Hall. The Steinway piano is reserved for visiting artists, faculty and graduate students. The Baldwin piano is used for undergraduates and ensembles. The stage manager may opt for one or the other grand piano depending upon the events scheduled in Kimball.

Harpsichords/Fortepiano: The School of Music has four harpsichords and one fortepiano. A student or ensemble wanting to use a harpsichord/fortepiano checks with the piano technician to reserve time with a particular instrument. One of the two concert instruments is housed in Westbrook Recital Hall but can be moved to Kimball Hall if needed. If one of the other harpsichords or the fortepiano is to be used, moving arrangements have to be made with the piano technician. Please allow at least two weeks notice. Students are required to provide assistants to help move an instrument to and from the recital area.

Disklaviers: There are several practice rooms and classrooms equipped with Yamaha Disklaviers (acoustic recording pianos) and available for student use. Operating manuals for the instruments are housed in the practice rooms containing disklaviers or on reserve in the music library.

NOTE: Pianos are not tables. Pop cans, books, instruments or instrument cases should not be placed on the pianos. If there is a problem with any of the pianos, please contact the piano technician immediately, room 5, WMB.



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 2010

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/doctoral.shtml)

Form: [Request for Independent Study/Special Topics](#)

[Appointment of Supervisory Committee](#). Please go to the Graduate Studies website (handbooks/www.unl.edu/gradstudies/current/degrees/doctoral.shtml) for the writeable pdf

[Program of Studies](#). Please go to the Graduate Studies website (handbooks/www.unl.edu/gradstudies/current/degrees/doctoral.shtml) for the writeable pdf

Form: [School of Music Recital Schedule](#)

Form: [Graduate Recital Contract](#)

Form: [DMA Recital Attendance](#) (must be returned to the Music Office at least 2 weeks prior to the degree recital)

Form: [Graduate Recital Approval](#)

Form: [DMA Comprehensive Examination Application \(No Related Area\)](#)

Form: [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](#)

[Application for Admission into Candidacy](#). Please go to the Graduate Studies website (handbooks/www.unl.edu/gradstudies/current/degrees/doctoral.shtml) for the writeable pdf

[Application for Final Oral Exam](#). Please go to the Graduate Studies website (handbooks/www.unl.edu/gradstudies/current/degrees/doctoral.shtml) for the writeable pdf

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