

Masters Handbook

The UNL

School of Music

Master of Music

Student Handbook

2012-2013

This handbook presents information on admission, degree options, academic requirements, policies, and regulations governing the Master of Music 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 2012, including the text in green. Text in blue effective August 2013. Text in red are bookmarks.

The text of the handbook may not reflect subsequent revisions in the programs. Students should always check with the School of Music Graduate Office for up-to-date changes which have been approved by the Graduate Committee of the School of Music.

Introduction

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

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

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

Objectives

The objectives of the Master of Music degree are to expand the student's knowledge and understanding of the development and structure of music in the Western World and to allow the student to develop to a high level in performance, scholarship, or music education.

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.

Areas of Emphasis & Options

The School of Music offers the following areas of emphasis for the Master of Music degree:

Choral Conducting
Composition
Jazz Studies
Music Education
Music History

Music Theory
Orchestral Conducting
Performance
Piano Pedagogy and Performance
Wind Band Conducting
Woodwind Specialties

OPTIONS

The three options in the Master of Music program permit the student to concentrate on course work and experiences most relevant to his or her area of interest. The School of Music offers the Master of Music degree in the following options:

Master of Music Option I. This option is intended for students in music history, music theory, composition or music education (thesis). Plan A is intended for students in the [Master of Music in Music History](#) program. A proficiency examination in reading French or German must be passed before the Comprehensive Examination is taken. Plan B is intended for students in the [Master of Music in Music Theory](#) program. Plan C is for students in the [Masters of Music in Composition](#) program. Plan D is for students in the [Master of Music in Music Education \(with thesis\)](#) program.

Master of Music [Option II](#). This option is a "summers-only" program (meaning all of the courses in the major are offered only in Summer Sessions) designed for the practicing K-12 music educators who wish to continue teaching K-12 or who wish to pursue further study in preparation for teaching at the college level. A total of 36 credits are required for degree completion of which 12 credits must be earned in courses open exclusively to graduate students.

Master of Music Option III. This option is intended for students who wish to improve performance skills. It contains programs in [instrumental music](#), [vocal music](#), [piano](#), [organ](#), [choral conducting](#), [orchestral conducting](#), [piano pedagogy and performance](#), [wind band conducting](#), jazz studies and [woodwind specialties](#). This option is usually chosen by students who are on campus during the academic year. (NOTE: The emphasis in piano pedagogy requires 39 hours).

Post-Baccalaureate Initial Teacher Certification in Music

Post-Baccalaureate Initial Teacher Certification in Music

ADMISSION

Candidates for Post-Baccalaureate Initial Teacher Certification in Music must hold a bachelors degree from a regionally accredited college or university. Those who are not graduates of a music degree program (e.g., Bachelor of Music, Bachelor of Arts in Music) must pass a performance audition, similar to that required for admission as an undergraduate music major. If admitted, the student will be provided with a program of study listing the coursework needed to attain teacher certification. Each student's program is individualized, based on past coursework. The coordinator of post-baccalaureate teacher certification in music is Robert Woody, UNL School of Music, 354 Westbrook Music Building, Lincoln, NE 68588-0100; phone 402.472.6231; email rwoody2@unl.edu.

Admission Criteria:

- Undergraduate GPA = 2.75/4.00 scale.
- Bachelors degree in music or successful performance audition.
- Minimum scores on the *Praxis I* Pre-Professional Skills Test (PPST) of: 170 Reading, 171 Math, 172 Writing.
- Clear evidence of potential for success as a music teaching professional (see bullets in the section below—transcripts, video, etc.).

All applicants must submit the following information to the Janet Sievert, Assistant to the Director, 120 Westbrook Bldg., UNL, Lincoln, NE 68588-0100:

- a completed UNL Application for Graduate Admission;
- two transcripts (unofficial copies may be uploaded) from the institution(s) at which the applicant has taken undergraduate courses;
- a 10-15 minute video of the applicant in a teaching capacity (delivering group instruction is preferred, but an individual lesson setting is acceptable);
- a 1-page essay explaining the applicant's rationale for becoming a music teacher; and
- two letters of recommendation from people familiar with the applicant's capabilities.

The transcripts, video, and letters of recommendation should be sent to: Janet Sievert, Assistant to the Director, UNL School of Music, 120 Westbrook Music Building, Lincoln, NE 68588-0100. Once completed, the UNL Application for Graduate Admission will be forwarded to the School of Music by the UNL Office of Graduate Studies. PPST scores will be sent to UNL if designated accordingly at the time of test registration (see <http://www.ets.org/praxis/about/praxisi> for information on the PPST).

Diagnostic Survey

(Option I & III only)

As a preliminary step in advising, all Option I (A, B, C only) and III all applicants (including UNL SoM music students who received their UNL bachelor's degree and are continuing in the MM program) for the Master of Music 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 the spring semester.

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 Memorandum of Courses.~~ Credit hours earned from the review course are not applicable toward the graduate degree program. The theory review course must be passed with a grade of P before the student is admitted to full standing in the Graduate College. ~~The survey covers the major periods of music history from the medieval period to the music of today, including the forms, major composers, and style characteristics of each period. It 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 counter-subject 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 Theory Diagnostic:

- ~~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.~~
- 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).
- a form textbook, such as Douglas Green, *Form in Tonal Music* (Wadsworth/Thomson Learning).

Advising

Option I (A, B, & C only) and III students will take the Diagnostic Survey and are informed if they are required to take Graduate Theory Review course, and what deficiencies they may have in music theory or particular periods of music history.

Each new graduate student is assigned an advisor by the Chair of the Graduate Committee. The advisor (Supervisory Committee Chair) must be a member of the Graduate Faculty of the UNL School of Music. The student is expected to arrange his or her program with that advisor and to obtain the advisor's signature on each registration form.

The student, in consultation with the advisor, arranges for three faculty members to serve as the supervisory committee in approving the thesis proposal, evaluating the recital and/or thesis, and administering and evaluating the student's oral comprehensive examination. All three committee members must be designated Graduate Faculty status. The chair and one member must be from the student's major area, with the chair being the student's teacher or advisor. The other member must be from an area outside the student's major area (woodwinds, voice, piano, etc.). Students may not schedule their degree recital until they have submitted the names of the supervisory committee, including the chair, to the Graduate Secretary. 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.

Before a student has completed 18 hours of course work, the student, with the advisor's help, must complete and submit a Memorandum of Courses (see sample form at end of Handbook) to the Graduate Secretary listing those courses that will be used to satisfy the graduation requirements. The form can be downloaded from the Graduate Studies website (www.unl.edu/gradstudies) under Current Student Resources. The Graduate Secretary in turn files the "Memorandum of Courses" with the Graduate College. If a student fails to submit the worksheet at the correct time, any additional course work does not count toward the degree program.

NOTE: With the advisor's approval, the student may revise the Memorandum of Courses at a later date through the Graduate Committee.

All students in options I-C & III are required to register for Introduction to Graduate Studies plus two theory courses and one history course; or, one theory and two history courses.

All option III-performance majors are required to take 3 credit hours of applied lessons during fall and spring semesters.

Introduction to Graduate Studies (MUSC 836) must be taken during the first semester of full-time enrollment. If the student is required to take Graduate Review of Music Theory, it is important for the student to take it as soon as possible, preferably during the first semester of full-time enrollment.

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

Music History

- 830J Music & Text English Renaissance (3 cr)
- 835 Music and Film: History & Analysis (3 cr)
- 836 Introduction to Graduate Studies (2 cr)
- 837 History of Jazz: Origins-Bop(3 cr)
- 838 History of Jazz: Post Bop (3 cr)
- 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 will have the following prerequisite: a grade of pass for the theory part of the Diagnostic Survey or a grade of P for Graduate Theory Review course.

- 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) [Does not fulfill degree requirements for Opts. IB or IC]
- 880 Advanced Tonal Theory (3 cr)
- 865 Jazz 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.

Each option requires the student to take a minimum number of 900 level and 800-only level credit hours toward the degree. These are courses which are open only to graduate students. The criteria for each option is as follows:

900 Level and 800-only Level Credit Hours Needed

Option I	8
Option II	12
Option III	18

Graduate Only Courses

Any of the following courses may be used to meet the Graduate Only requirement:

- 098 Graduate Recital (0 cr)
- All 800 (1 cr), 900 (1-3 cr) and 800 alpha (1 cr) applied lessons
- 830J Music & Text English Renaissance (2 cr)
- 836 Introduction to Graduate Studies (2 cr)
- 839 Music in the Lives of People (3 cr)
- 840 Technology Strategies for Teaching Composition (3 cr)
- 844 Small Ensemble (1 cr)
- 845 Large Ensemble (1 cr)
- 852 Grad Chamber Music
- 856 Schenkerian Analysis (3 cr)
- 857 Music Theatre Performance (1-3 cr)
- 881 Music Bibliography (1 cr)
- 884 Music in 20th Century American Society (3 cr)
- 898 Special Topics in Music (1-3 cr)
- 899 Masters Thesis or Original Composition (1-6 cr)
- 941 Theory Pedagogy (3 cr)
- 942 Music History Pedagogy (3 cr)
- 952 Twentieth Century Church Music (3 cr)
- 968 Advanced Choral Conducting II (6 cr - 3 cr per semester)
- 969 Diction for Graduate Students (3 cr)
- 971 The Science of Singing (3 cr)
- 972 Seminar: Choral Literature (1-4 cr may be repeated as topics vary)
- 973 Seminar: Orchestral Literature (1-4 cr may be repeated as topics vary)
- 974 Seminar: Wind Band Literature (1-4 cr may be repeated as topics vary)
- 977 Performance Practice (2-3 cr)
- 978 Chamber Music Performance (1 cr)
- 979 Seminar in Music Theory (3 cr)
- 980 Contemporary Analytical Techniques (3 cr)
- 982 Orchestration (3 cr)

- 983 Seminar in Composition (cr arr)
- 986 Seminar in the History and Literature of Music (1-24 cr)
- 988 Introduction to the Interdisciplinary Study of the Middle Ages (3 cr)
- 989 Introduction to the Interdisciplinary Study of the Renaissance (3 cr)
- 991 Seminar in Opera Performance & Production (3 cr)
- 995 Conducting Project (3 cr)
- 996 Special Problems (1-3 cr)
- 998 Graduate Recital (1-3 cr)

Music Education:

- 836 Foundations Psychology/Sociology (3 cr)
- 838 Inclusive Music Education (3 cr)
- 843 Introduction to Research in Music Education (3 cr)
- 845 Historical & Philosophical Foundations of American Music Education (3 cr)
- 862 Choral Literature/Conducting for School Ensembles (3 cr)
- 863 Instrumental Literature/Conducting for School Ensembles (3 cr)
- 881 Music in Early Childhood Education (3 cr)
- 899 Masters Thesis (6-10 cr)
- 928 Seminar in the Curriculum and Teaching of Music (3 cr)
- 987 Seminar in Music Education (1-6 cr)
- 990, 993 Workshop Seminar (1-12 cr)
- 992 College Teaching in Music (3 cr)

Proficiencies

EAR TRAINING PROFICIENCY

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 (Aural Skills I GR Lab; one credit hour) and/or (2) MUSC 198 (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.)]

PIANO PROFICIENCY

Students majoring in music theory 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. Contact a member of the music theory faculty as soon as possible after beginning the degree program to discuss specific expectations, and to receive instructions on taking the exam and obtaining materials. Some of the contents of the exam are to be sight-read by the student, and others are to be prepared.

Ensemble Participation

All students enrolled in 7 or more credit hours and taking 2 or more credit hours of applied music lessons are required to participate in an approved ensemble within their applied major each semester they are enrolled in the Master of Music program. A maximum of four (4) credit hours may be used to count toward the degree. 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 one (1) credit. Students participating in more than one ensemble (large or chamber) during the same semester may register for zero credit for the additional ensemble(s).

An audition must be taken for the Group I Ensemble. Students must register for a Group I Ensemble for one (1) credit if placed in that ensemble. In the event it is not possible to accommodate a student in a Group I Ensemble, participation in a Group IA Ensemble within the applied major area will fulfill the ensemble requirement.

Audition criteria for woodwind, brass, string, and percussion ensembles.

- All auditions include sight-reading
- The sight-reading material takes about 2 minutes and is selected by the ensemble directors.
- Prepared audition material is selected by the applied teachers (approximately 4 minutes in length). These materials are 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 Semester “15th Week Policy”

Instrumental Majors	Vocal Majors	Chamber Music
Group I: Symphony Orchestra, Wind Ensemble, Jazz Orchestra	Group I: University Singers, Chamber Singers	
Group IA: Symphonic Band	Group IA: City Campus Choir	Woodwind, Brass, String, Piano, and

Keyboard and guitar majors may audition for any Group I ensemble or substitute faculty-coached chamber ensembles. Composition majors fulfill the ensemble participation requirement according to their primary performance area.

If the student is not enrolled in the appropriate ensemble, then his/her credit hours of applied music instruction for the semester will be reduced to 1 credit hour.

Percussion MM students must take two semesters of chamber music.

These two semesters may be taken for 0 or 1 credit (MUEN 852) 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.

Convocation Attendance

All masters students (Options I, II, & III) enrolled in 7 or more credit hours during a fall or spring semester are required to register for MUSR 068, section 2 and receive a grade of PASS for a minimum of 4 semesters to fulfill MM graduation requirements.

Independent Study/Special Topics 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 appropriate Committee 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.

Grade & Time Requirements

GRADE REQUIREMENTS

Minimum academic standards for credit in graduate courses is obtained as follows:

- a) In non-elective* music courses, the minimum grade of B is required for graduate credit in 800-level courses with 400 counterparts. The grade of B minus (B-) is not acceptable. These courses may not be taken on a pass/no pass basis.

- b) In a minor or related area outside music or in elective* courses in music, the minimum grade of C or pass is required in 800-level or 900-level courses. A grade of C minus (C-) is not acceptable.
- c) In non-elective* music courses, the minimum grade of B minus (B-) is required in 900-level courses, or 800-level courses without 400-level counterparts. Applied lessons may not be taken on a pass/no pass basis.
- d) A maximum of three hours credit may be taken on an optional pass/no pass basis in a student's program.
- e) A maximum of 9 credit hours may be taken in approved workshops.
- f) A maximum of 6 credit hours may be taken in Special Problems, Special Topics, or Independent Study.

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

A student who receives a grade below the minimum allowable for graduate credit may not continue in the degree program without permission from the School of Music Graduate Committee. Typically, an under-achieving student will be placed on probation for a semester before a decision about continuing in the program is rendered. The standard for the retention of financial aid and other support will generally be much higher than that required to meet minimum academic standards.”

DEGREE COMPLETION REQUIREMENTS

The work required for the Master of Music degree must be completed within ten consecutive calendar years. If the course work exceeds this limit, the student should consult the Graduate Studies Bulletin for course revalidation procedures.

SUMMER ATTENDANCE REQUIREMENTS

Students are not permitted to enroll in summer classes if they are aware of more than four planned absences within a particular summer session.

Student Evaluation of Courses & Faculty

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

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

Academic Dishonesty

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

1. Students are expected to be honest in all aspects of their academic work.
2. Academic judgements 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.

Residency Requirements

Candidates for the Option I degree must complete 10-12 semester hours of the required credit in regularly scheduled campus courses, excluding credit in thesis or recital. Candidates for the Option II or III degrees must complete at least 18 hours in regularly scheduled campus courses. At least one-half of the work for a masters degree must be in the department or area constituting the student's major. The work required for a masters degree must be completed within six consecutive calendar years.

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 Ph.D 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. [NOTE: We must accept the 3rd statement in this bullet point (underlined) because it is a Graduate College rule; the other two statements are more stringent and allowed by the Graduate College, but we would need to affirm our desire to apply these rules.]
- 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. (To be inserted as the "Transfer of Credit Policy" for both the DMA and MM Handbooks.

Juries & Recitals

Juries for Applied Music

Students taking applied music must take a jury examination at the end of each semester. Students may be exempted from jury examinations only when they have performed a recital during the last seven weeks of the semester in fulfillment of degree requirements.

Recital Information

Students must be enrolled in applied music with their primary teacher during the semester of their degree recital. Students accepted into Option I, Plan C (composition) or Option III must perform a recital of at least 45 minutes (composition = 30 minutes) and no more than 60 minutes duration (actual performing time). The time available for each recital includes 15 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). See the appendix for a copy of the possible recital times and a copy of a recital contract.

If the grade of incomplete is recorded for a recital, the student is 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 candidate in the Option III - Woodwind Specialist program shall present a recital of no less than 50 minutes on his/her major instrument and recitals of no less than 30 minutes on each of two secondary instruments. The expected proficiency level for the major instrument is the same as that for an MM in performance. The expected level for the secondary instruments is equivalent to an acceptable performance of a junior recital.

Performing forces for MM 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 forming 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 MM 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 MM 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 MM 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 before the recital is scheduled. A copy of the approved petition is to be placed in the student's official folder.

General Info for all MM Recitals

Each graduate recital must be recorded. The recording is kept in the Music Library as a permanent record of the recital. A grade for the recital will not be accepted until the completed tape and the recital form are given to the Graduate Secretary.

Graduate Recital Guidelines

Graduate recitals must be given during the academic year (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 recitals, scheduling for degree recitals begins the 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.

Two Weeks Prior to Recital

- Submit recital program data to the Staff Secretary. 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.

Piano Accompanist Policy

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

Piano Accompanist Assignment Procedure

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

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

Performance Juries

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

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

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

are averaged together. The final jury grade is weighed as one third of the current semester's final applied studio grade.

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

Thesis & Original Composition

Students accepted into Option I are required to write a thesis or an original composition. The subject of the thesis, or the nature of the original composition, is determined by the student and faculty advisor. Students planning to write a thesis should take Music 881 (Music Bibliography) as early as possible. Thesis requirements in style, form, due dates, and deposition are available in the Guidebook for Preparation & Submission of an Electronic Thesis pdf found at www.unl.edu/gradstudies/current/degrees#masters

. IT IS THE RESPONSIBILITY OF THE STUDENT TO BE FAMILIAR WITH ALL THE REGULATIONS AND PROCEDURES GOVERNING THE PREPARATION AND SUBMISSION OF THE THESIS.

The Final Examination Report Form (an application for oral examination) must be submitted to the Office of Graduate Studies at least four weeks prior to the date of the oral examination (three weeks in the summer). The Masters thesis and abstract in preliminary form must be approved by the advisor prior to applying for the final oral examination or its waiver. A copy of the thesis and abstract in preliminary form must be submitted to the Office of Graduate Studies for approval at least two weeks (one week in the summer) prior to the final oral examination.

Comprehensive Exams

OPTION I(A,B,C) & III

The examination is in 2 parts: written examination (history and theory) and oral examination (major area). From start to finish, no part of the comprehensive exam may be more than twenty-four months old at the time of graduation.

a) Written Examination - History/Literature and Theory

The written examination is given 8:00 a.m. – 9:30 a.m., Thursday following fall break and Thursday following spring break. Students may elect to write the theory portion of their comprehensive exams as early as the third semester of study. However, the history/literature portion of the exam must be taken in or after the semester in which the Graduate Recital or

Conducting Project is performed for Option III students. Forty-five minutes are allowed for the theory examination, and forty-five minutes for the history examination.

History/Literature. The history/literature question asks the student to discuss:

- a. the characteristics of (1) style and (2) form in each of two compositions, and
- b. the significance of each composer's works in both this and other genres.

If the work chosen to discuss is texted, please address the nature of the text and its relationship to the musical setting.

•Option III students select two compositions for the two-part question from their Graduate Recital or Conducting Project from different historical periods of music.

•Option IA (Music History) and Option IB (Music Theory) students select two musical scores studied in their music history courses during the Master's program (one each from two different courses) for the two-part question.

•Option IC (Composition) students have a similar two-part question, but with a different emphasis. These students choose two scores--one featured in their MM Composition degree recital or composed during the last year and one studied in a music history course during the Master's program. For each score, they are asked to discuss the following:

- a. the characteristics of (1) style and (2) form in each score and
- b. (1) the significance of your work in both this and other genres of the 20th and 21st centuries (for composer's own work), and (2) the significance of the composer's works in both this and other genres (for the work chosen from a music history course).

The written response to the history/literature examination is available to the Supervisory Committee, which uses it as a starting point for questions in the oral examination. (NOTE: The oral examination option cannot be scheduled until at least the day after the written history examination has been taken.) The Supervisory Committee is the final arbiter of the history/literature portion of the exam. The Committee selects one of three options in assessing the candidate's performance for the history portion of the exam: (1) Pass; (2) Defer (with a retake of the history portion of the exam during the current semester) or (3) No Pass (with a retake of the entire history portion of the exam during a subsequent semester). If during the subsequent semester the candidate retakes the examination and it is again graded "No Pass," the candidate will be asked to take additional coursework. After completing the course work the candidate may retake the history portion a final time.

Theory. The topic for the music theory question is selected from one of the theory courses that the student has actually taken during the UNL masters program. The student is asked to choose one of the theory courses taken during the Master's program and to complete an exam question that incorporates elements from (a) and/or (b) below as appropriate:

(a) analyze a given score (or a specified section) using techniques learned in that course (and appropriate to the score), as well as answer short analytically-based questions pertaining to the score, AND

(b) write short essays to answer questions on issues discussed in the course. These questions may be from a formal, stylistic, pedagogical, or performance-oriented perspective.

The theory question is graded by the faculty member who wrote the question as follows: Pass, Deferred with a re-take during the current semester, or No Pass with a re-take during the subsequent semester. The theory area has the final decision on the student passing the theory (course specific) portion of the MM exam. If during the subsequent semester the candidate re-takes the examination and it is again graded No Pass, the candidate will be asked to take an additional course. After completing that course the candidate may re-take the theory question a final time.

b) Oral Examination - The Major Area.

A Candidate for Option I - Plan A, B or C defends a thesis or original composition and presents his/her knowledge of music history/literature during an oral examination before the supervisory committee.

A Candidate for Option III takes an oral examination before the supervisory committee. The examination covers the major applied area, the graduate recital, and music history/literature.

For Option III candidates, an oral examination is required and must be taken after the degree recital during the academic year (from October 1 through the final exam period of the spring semester). It is recommended that the oral examination be taken as soon after the Masters recital as possible. No oral examination can be waived, and must last at least forty-five minutes. It begins with a discussion of the compositions performed on the student's recital. The candidate brings the score of the works performed to the examination and should be prepared to demonstrate his or her intellectual mastery of the music in the discussion which would typically consider the theoretical, biographical, historical, stylistic, and pedagogical background of the pieces. From this core of works, the discussion expands to examine the student's knowledge in any or all of the following areas: the instrument and its repertoire, topics in music history (including follow-up from written history examination) and topics in music theory.

If the supervisory committee wishes to defer the grade of the oral examination, the student has two weeks in which to re-take the portion which was not passed. If the re-take is not passed, the student is required to repeat the entire oral examination during the subsequent semester. If the supervisory committee decides that a student failed the oral examination, a re-examination may not be scheduled until the following semester.

For Option III-piano pedagogy students the structure of the oral examination is the same as for Option III-performance, with the following addition: The oral examination includes the discussion of two works: one selected from the recital program by the supervisory committee and one selected by the student. Areas of discussion include:

(a) historical and analytical considerations

(b) teaching and practice strategies

(c) performance practices

- The Final Oral Examination Report Form must be filed in the Office of Graduate Studies at least four weeks before the oral examination. Prior to this time, the candidate must obtain approval from the chair of the supervisory committee to take the oral examination and notify the Graduate Secretary in the Music Office.

OPTION I(D) & II

All candidates are required to pass a 90-minute oral examination before completing the requirements for the Master of Music degree. Students may schedule the examination in the semester during, but not before, the semester in which the course work is to be completed. A Final Examination Report Form must be filed in the Office of Graduate Studies at least four weeks before the examination (three weeks in the summer). Prior to this time, the student must obtain approval from the chair of the supervisory committee to take the exam and notify the Graduate Secretary in the Music Office.

Two weeks prior to the examination the student will submit to the Graduate Secretary a portfolio containing:

1. a 10-15 minute video tape demonstrating the application of knowledge and skills learned in the Masters program to a K-12 teaching setting;
2. a written 1-to-3 page statement of the student's philosophy of music education; and
3. a research paper previously (completed in either MUED 843, 845, or 928) or a Masters Research Document (completed in MUED 897).

The examination consists of two parts:

1. The student is given 90 minutes to complete a theoretical and historical analysis of a band, choral, or orchestral score from a historical period and stylistic genre relevant to the students' teaching assignment prior to the oral examination.
2. The portfolio and the analysis become the basis of a 90-minute oral examination conducted by the supervisory committee.

The examination is graded as follows: Pass, Deferred with a re-take of a portion of the exam during the current semester, or No Pass with a re-take of the entire exam during a subsequent semester or summer session. If during the subsequent semester a candidate re-takes the examination and it is again graded No Pass, the candidate will be asked to take one or more additional courses. After completing that course work, the candidate may re-take the exam a final time.

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.

Student Organizations

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

Sigma Alpha Iota - professional music fraternity for women

Phi Mu Alpha Sinfonia - Professional music fraternity for men

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.

UNL Graduate Solo Competition

The Graduate Solo Competition is held during the fall semester. All winners are scheduled to perform with the University Symphony Orchestra or University Wind Ensemble as the repertoire dictates and concert length allows 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 is open to observers. The competition is 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 one 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.

Forms

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

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

[Graduate Recital Approval](#)

[Appointment of Supervisory Committee](#)

[Memorandum of Courses](#). Please go to the Graduate Studies website (www.unl.edu/gradstudies/current/degrees#masters) for the writeable pdf

[Final Examination Report for Masters Degree](#). Please go to the Graduate Studies website (www.unl.edu/gradstudies/current/degrees#masters) for the writeable pdf

MASTER OF MUSIC WORKSHEETS

Option I - MM Music History

[overview](#) | [how to apply](#)

Master of Music

Option I - Plan A - Music History Emphasis

Area	Course	Credit Hrs	Total Credits
Major Area Courses			18 hrs
	MUSC 986 Seminar in History/Literature	3 hrs	
	MUSC 942 Pedagogy of Music History	3 hrs	
	Music History (see list of courses in Handbook)	6 hrs	
	MUSC 899 Thesis	6 hrs	
Other Music Studies (Music Core)			8 hrs
	MUSC 836-Intro to Grad Studies	2 hrs	
	MUSC 941 (Theory Ped), MUSC 979 (Theory Sem), MUSC 861 (Comp Analysis), or MUSC 856 (Schenkerian)	3 hrs	
	Music Theory (see list of courses in Handbook)	3 hrs	
	MUSR 68-Recitals (4 semesters)	0 hrs	
Electives	(NOTE: 2 credits must be non-music history)		4 hrs
		TOTAL	30 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)

- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option I - MM Music Theory

[overview](#) | [how to apply](#)

Master of Music

Option I - Plan B - Music Theory Emphasis

Area	Course	Credit Hrs	Total Credits
Major Area Courses			18 hrs
	MUSC 856 Schenkerian Analysis	3 hrs	
	MUSC 857 Post-Tonal Theory	3 hrs	
	MUSC 941 Theory Pedagogy	3 hrs	
	MUSC 979 Seminar in Theory	3 hrs	
	MUSC 899 Thesis	6 hrs	
Other Music Studies			8 hrs
	MUSC 836-Intro to Grad Studies	2 hrs	
	Music History (see list of courses in Handbook)	6 hrs	
	MUSR 068-Recitals (4 semesters)	0 hrs	
Electives	(NOTE: 2 credits must be non-music theory)		4 hrs
		TOTAL	30 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)

- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option I - MM Composition

[overview](#) | [how to apply](#)

Master of Music

Option I - Plan C - Music Composition Emphasis

Area	Course	Credit Hrs	Total Credits
Major Area Courses			15 hrs
	MUCP 983-Composition	9 hrs	
	MUSC 899-Thesis	6 hrs	
	MUSR 98-Recital	0 hrs	
Other Music Studies (Music Core)			11 hrs
	MUSC 836-Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
	MUSR 68-Recitals (4 semesters)	0 hrs	
Electives			4 hrs

Area	Course	Credit Hrs	Total Credits
		TOTAL	30 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option I - MM Music Education

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Master of Music

Option I - Plan D - Music Education (Thesis) Emphasis

Area	Course	Credit Hrs	Total Credits
Core Courses			18 hrs
	MUED 836-Psychology/Sociology of Music	3 hrs	
	MUED 843-Research	3 hrs	
	MUED 845- Historical & Philosophical Foundations of American Music Education	3 hrs	
	MUED 928-Curriculum OR	3 hrs	
	MUED 838-Inclusive Music Education	3 hrs	

Area	Course	Credit Hrs	Total Credits
	MUSC 899 Thesis	6 hrs	
Music Courses			9 hrs
	History/Theory	3 hrs	
	Theory/Composition	3 hrs	
	Other music courses	3 hrs	
	MUSR 68-Recitals (4 semesters)	0 hrs	
Supporting Courses	EDPS 859-Statistical Mthds or EDPS 900K-Intro Qualitative		3 hrs
		TOTAL	30 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option II - MM Music Education

[overview](#) | [how to apply](#) | [Summer GTA Awards](#)

Master of Music

Option II - Music Education Emphasis - *Summers Only*

Area	Course	Credit Hrs	Total Credits
Core Courses			18 hrs
	• MUED 836-Psychology/Sociology of Music	3 hrs	
	• MUED 843 Research	3 hrs	
	• MUED 845 Historical & Philosophical Foundations of American Music Education	3 hrs	
	• MUED 928 Curriculum	3 hrs	
	• MUED 838 Inclusive Music Education	3 hrs	
Other Music Education Course	one course from the following:	3 hrs	
	+ MUED 862 Choral Lit and Conducting for School Ensembles		
	– MUED 863 Instrumental Lit and Conducting for School Ensembles		
	* MUED 893 Orff Schulwerk Course		
Music Courses (minor)			9 hrs
	MUSC 861 Comprehensive Analysis	3 hrs	
	MUSC 840 Technology Strategies Teaching Composition	3 hrs	
	* MUSC 839 Music in the Lives of People + MUSC 870 Intro to Vocal Pedagogy – MUSC 862A Brass/Percussion Lit & Ped – MUSC 862E Woodwind Lit & Ped	3 hrs	
Supporting Courses	Select courses from MUSC, MUED (workshops), or other Depts. (e.g., EDAD, EDPS)		9 hrs
		TOTAL	36 hrs

- = For all Students
- + = For Choral Emphasis
- = For Instrumental Emphasis
- * = For General Music Emphasis

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Conducting (Choral)

[overview](#) | [how to apply](#)

Master of Music

Option III - Choral Conducting Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	800 - alpha suffix (minor applied) not allowed		4-6 hrs
Core Courses			23 hrs
	MUAP 921 - Choral Conducting	6 hrs	
	MUSC 972 - Choral Literature	6 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			4-6 hrs
	MUEN 845 (Choral Ensembles)	4 hrs	

Area	Course	Credit Hrs	Total Credits
	MUSR 68-Recitals (4 semesters)	0 hrs	
Conducting Project	MUSC 995		3 hrs
		TOTAL	36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Conducting (Orchestral)

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Master of Music

Option III - Orchestral Conducting Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	(minimum 4 hrs piano)		4 hrs
Core Courses			23 hrs
	MUAP 922 - Orch Conducting	6 hrs	
	MUSC 836-Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		

Area	Course	Credit Hrs	Total Credits
	History: (3 or 6 hrs)		
	MUSC 973 - Orchestral Literature	6 hrs	
Other Music Courses			6 hrs
	MUEN 845A-Symphonic Orchestra	4 hrs	
	MUSR 68-Recitals (4 semesters)	0 hrs	
Conducting Project	MUSC 995		3 hrs
	TOTAL		36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Conducting (Wind Band)

[overview](#) | [how to apply](#)

Master of Music

Option III - Wind Band Conducting Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	(minimum 4 hrs on a single instrument)		4 hrs
Core Courses			23 hrs

Area	Course	Credit Hrs	Total Credits
	MUAP 923 - Wind Band Conducting	6 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
	MUSC 974 - Wind Band Literature	6 hrs	
Other Music Courses			6 hrs
	Large Approved Instrumental Ensemble	4 hrs	
	MUSR 68-Recitals (4 semesters)	0 hrs	
Conducting Project	MUSC 995		3 hrs
		TOTAL	36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Jazz Studies

[overview](#) | [how to apply](#)

Master of Music

Option I - Plan A - Jazz Studies Emphasis

Area	Course	Credit Hrs	Total Credits
Major Area Courses			19 hrs
	MUSC 867 Jazz Improvisation	3 hrs	
	MUSC 868 Jazz Pedagogy	3 hrs	
	MUSC 865 Jazz Theory	3 hrs	
	Select 6 credits from:	6 hrs	
	MUSC 837 Jazz History: Origins to Bop	(3) hrs	
	MUSC 838 Jazz History: Post Bop	(3) hrs	
	MUSC 898 ST: Small Group Arranging	(3) hrs	
	MUSC 898 ST: Large Group Arranging	(3) hrs	
	Large Ensemble	2-4 hrs	
	MUEN 845L UNL Jazz Orchestra	(0-1) hrs	
	MUEN 845M UNL Big Band	(0-1) hrs	
	Chamber Music	0-2 hrs	
	MUEN 844Y Jazz Small Groups	(0-1) hrs	
	MUSR 98 Recital	0 hrs	
Other Music Studies (Music Core)			17 hrs
	MUAP/MUCP Applied Music/Composition	12 hrs	
	MUSC 836 Introduction to Graduate Studies	2 hrs	
	Select 3 credits from:	3 hrs	
	MUSC 941 Theory Pedagogy	(3) hrs	
	MUSC 942 History Pedagogy	(3) hrs	

Area	Course	Credit Hrs	Total Credits
	MUSR 68 - Recitals (4 semesters)	0 hrs	
		TOTAL	36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Performance (Instrumental)

[overview](#) | [how to apply](#)

Master of Music

Option III - Instrumental Performance Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	MUAP 9XX		12 hrs
Core Courses			13 hrs
	MUSC 862-Instrumental Literature & Pedagogy	2 hrs	
	MUSC 836-Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	

Area	Course	Credit Hrs	Total Credits
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			11 hrs
	MUEN 845 - Grad Ensemble	2-4 hrs	
	MUSR 68 - Recitals (4 semesters)	0 hrs	
Wind, string, piano, percussion students	MUEN 852 - Chamber Music (semesters)	0-2 hrs	
	Music electives	5 hrs	
Recital	MUSR 98		0 hrs
		TOTAL	36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Performance (Organ)

[overview](#) | [how to apply](#)

Master of Music

Option III - Organ Performance Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	MUAP 903 - Organ		12 hrs
Core Courses			17 hrs
	MUSC 875 - Organ Literature Seminar	2-3 hrs	
	MUSC 874 - Organ Literature & Pedagogy	3 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			7 hrs
	MUEN 845 Grad Ensemble and/or MUEN 852	2-4 hrs	
	MUSR 068 - Recitals (4 semesters)	0 hrs	
	MUEN 852 Chamber Music (semesters)	0-2 hrs	
	Music Elective	1 hr	
Recital	MUSR 098		0 hrs
		TOTAL	36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)

- [Woodwind Specialities](#)

Option III - MM Performance (Piano)

[overview](#) | [how to apply](#)

Master of Music

Option III - Piano Performance Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	MUAP 902 - Piano		12 hrs
Core Courses			17 hrs
	MUSC 824 - Piano Pedagogy I	3 hrs	
	MUSC 876 - Piano Lit OR	3 hrs	
	MUSC 877 - Piano Lit Seminar	3 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			7 hrs
	MUEN 845 - Grad Ensemble and/or MUEN 852 - Chamber Music	2-4 hrs	
	MUSR 68 - Recitals (4 semesters)	0 hrs	
	MUEN 852 Chamber Music (semesters)	0-2 hrs	
	Music Elective	1-3 hrs	
Recital	MUSR 98		0 hrs
	TOTAL		36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)

- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Performance (Voice)

[overview](#) | [how to apply](#)

Master of Music

Option III - Vocal Performance Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	MUAP 901 - Voice		12 hrs
Core Courses			24 hrs
	MUSC 870 - Intro to Vocal Pedagogy	3 hrs	
	MUSC 871 - Art Song I	3 hrs	
	MUSC 872 - Art Song II	3 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
	MUEN 845 (Choral Ensembles)	4 hrs	
	MUSR 068 - Recitals (4 semesters)	0 hrs	
Recital	MUSR 098		0 hrs
	TOTAL		36 hrs

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Piano Pedagogy and Performance

[overview](#) | [how to apply](#)

Master of Music

Option III - Piano Pedagogy and Performance Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	MUAP 902- Piano		9 hrs
Pedagogy/Literature			15 hrs
Pedagogy:	MUSC 824 - Piano Ped I	3 hrs	
	MUSC 825 - Piano Ped II	3 hrs	
	MUSC 826 - Piano Ped III	3 hrs	
	MUSC 827 - Piano Ped IV	3 hrs	
Literature:	MUSC 876 - Piano Lit OR	3 hrs	
	MUSC 877 - Piano Lit Seminar	3 hrs	

Area	Course	Credit Hrs	Total Credits
Core Courses			11 hrs
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			4 hrs
	MUEN 845 Grad Ensemble and/or MUEN 852	3-4 hrs	
	MUSR 068-Recitals (4 semesters)	0 hrs	
Recital	MUSR 098		0 hrs
		TOTAL	39 hrs

18 of the hours must be in courses for Graduate Students only.

The recital is normally completed in the third semester.

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)

Option III - MM Woodwind Specialities

[overview](#) | [how to apply](#)

Master of Music

Option III - Woodwind Specialities Emphasis

Area	Course	Credit Hrs	Total Credits
Applied Music	<i>NOTE: Either the major, A, or B must be a double reed.</i>		14 hrs
	major instrument	4 hrs	
	2nd instrument - A	4 hrs	
	3rd instrument - B	4 hrs	
	4th instrument - C	2 hrs	
Core Courses			15 hrs
	MUSC 862 - Instrumental Literature & Pedagogy	4 hrs	
	MUSC 836 - Intro to Grad Studies	2 hrs	
	History and Theory	9 hrs	
	Theory: (3 or 6 hrs)		
	History: (3 or 6 hrs)		
Other Music Courses			7 hrs
	MUEN 845 - Grad Ensemble	2-4 hrs	
	MUEN 852 - Chamber Music	0-2 hrs	
	Music Electives	3 hrs	
	MUSR 068-Recitals (4 semesters)	0 hrs	
Recital	MUSR 098 - Grad Recital Primary Instrument (50 min.)		0 hrs
	MUSR 098 - Grad Recital Secondary Instrument (30 min.)		
	MUSR 098 - Grad Recital Secondary Instrument (30 min.)		
	TOTAL		36 hrs

Suggested Recital Plan

Applied Music

14 hrs

major instrument	4 hrs
2nd instrument - A	4 hrs
3rd instrument - B	4 hrs
4th instrument - C	2 hrs

Semester 1

Major Instrument - 2 credits

Semester 2

Major Instrument - 2 credits (Recital)

Secondary Instrument A - 2 credits

Semester 3

Secondary Instrument A - 2 credits (Recital)

Secondary Instrument B - 2 credits

Semester 4

Secondary Instrument B - 2 credits (Recital)

Secondary Instrument C - 2 credits

The major instrument, or secondary instrument A or B must be a double reed.

Areas of Emphasis

- [Composition](#)
- [Conducting \(Choral\)](#)
- [Conducting \(Orchestral\)](#)
- [Conducting \(Wind Band\)](#)
- [Jazz Studies](#)
- [Music Education \(Non-Thesis\)](#)
- [Music Education \(Thesis\)](#)
- [Music History](#)
- [Music Theory](#)
- [Performance \(Instrumental\)](#)
- [Performance \(Organ\)](#)
- [Performance \(Piano\)](#)
- [Performance \(Voice\)](#)
- [Piano Pedagogy](#)
- [Woodwind Specialities](#)