GKSOM Doctoral Handbook

The information in this handbook and other University catalogs, publications, or announcements is subject to change without notice. University offices can provide current information about possible changes.

This handbook is effective August 2022, including the text in green. Text in blue effective August 2023. Text in red effective Fall 2024. For information on degree options, admission requirements, and academic rules and regulations governing the doctoral degrees offered by the Glenn Korff School of Music at the University of Nebraska Lincoln (UNL), see the Graduate Studies section of the University of Nebraska Lincoln undergraduate academic year handbook. Contact the Associate Director of the Glenn Korff School of Music for up-to-date changes that have been mandated by UNL's Office of Graduate Studies or which have been approved by the Graduate Committee for the Glenn Korff School of Music.

We are governed in graduate matters by the university's system-wide NU Graduate College and its Dean—NU Executive Vice President and Provost and Vice Chancellor for Graduate Studies. The Glenn Korff School of Music College is represented on our campus by an individual, Dr. Tom Carr, who is UNL's Associate Vice Chancellor for Graduate Education. He oversees the UNL Office of Graduate Studies (100 Administrative Hall). We are also directed in matters of graduate education by our national accrediting agency, the National Association of Schools of Music (NASM).

The website for the UNL Office of Graduate Studies is Seaton Hall is

https://www.unl.edu/gradstudies/home

For further information and/or your university-wide contact, please refer to the *Graduate Catalog*, (previously known as the *Graduate Bulletin*), available on the web at:

https://catalog.unl.edu/graduate-professional/ graduate/

or via the shortcut at

http://go.unl.edu/graduatecatalog

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A Note About the Use of our Facilities

When UNL cancels classes on short notice, and Westbrook Music Building and Kimball Hall are then closed (as, for example, when there is a severe weather emergency), the Glenn Korff School of Music (the Doctor of Musical Arts (DMA) with emphases in Composition, Conducting, Performance, and Jazz Studies, and the Doctor of Philosophy (Ph.D) in Music with emphases in Music Education, Vocal Pedagogy, and Piano Pedagogy

Mission Statement

The Glenn Korff School of Music nurtures the creativity, artistry, and scholarship of students and faculty; advances and disseminates knowledge in music education, composition, performance, and scholarship; enriches the cultural life of the University of Nebraska and the state of Nebraska; and educates students to be leaders in a multicultural, international, and technological world. The Glenn Korff School of Music is a teaching and research institution and community of scholars and artists. 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 Glenn Korff 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 music for the bachelor's level;
3. Provides professional preparation for educators, performers, composers, and scholars;
4. Provides opportunities for students to work that fosters discovery, synthesis, and advances society;
5. Serves the state and region as an important educational, artistic, and cultural resource;
6. Supports faculty in their professional development and pursuit of excellence in teaching;
7. Sustains a strong commitment to liberal education through its course offerings and performance opportunities;
8. Provides opportunities for students to be leaders in their profession;
9. Provides leadership which fosters the development of music and the arts in the state, region, and nation.

Introduction

INTRODUCTION

CREATE. PERFORM. ACHIEVE.

The Glenn Korff School of Music, as an accredited member of the National Association of Schools of Music, we provide our students with an exciting range of opportunities and degree options from the bachelor's to the doctoral level. The Glenn Korff School of Music offers the Doctor of Musical Arts (DMA) with emphases in Composition, Conducting, Performance, and Jazz Studies, and the Doctor of Philosophy (Ph.D) in Music with emphases in Music Education, Vocal Pedagogy, and Piano Pedagogy.

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6. Supports faculty in their professional development and pursuit of excellence in teaching;
7. Sustains a strong commitment to liberal education through its course offerings and performance opportunities;
8. Provides opportunities for students to be leaders in their profession;
9. Provides leadership which fosters the development of music and the arts in the state, region, and nation.

Objectives

The objective of the Doctor of Musical Arts degree (DMA) in *solo performance, conducting, jazz studies, or composition* is to develop the musician-scholar – one who displays a mastery of a professional medium and is well equipped to work independently in teaching, research, and creative activity. The degree emphasis on performers, conductors, composers, and teachers for a career in higher education. It is expected that a student pursuing the DMA degree will have a thorough knowledge of artistic performance and technical mastery in their area of specialization.

The Doctor of Philosophy (Ph.D.) degree in any field provides a program of studies by which students become producers of new knowledge in their respective disciplines. Currently, the Ph.D. in Music has three areas of emphasis: music education, vocal pedagogy, and piano pedagogy. The Ph.D. degree in music education provides a rigorous academic program of study that will develop in students the skills, values, and intellectual qualities needed for the most advanced leadership and investigation for music study. The purpose of the Ph.D. in Music with an emphasis in Vocal Pedagogy is to prepare teachers who will become teacher educators in university-oriented universities and to educate those who aspire to be reflective leaders in PreK-12 school settings. The purpose of the Ph.D. in Music with an emphasis in Piano Pedagogy is to prepare teachers who will become teacher educators in university-oriented institutions and to educate those who aspire to be reflective leaders in piano pedagogy. The vocal pedagogy emphasis is to serve the voice students, those with only a music background as well as those with a speech pathology and music background, who wish to pursue a teaching career in higher education and focus on research in vocal pedagogy.

Diagnostic Surveys

There are diagnostic surveys in music theory and jazz studies for students entering the DMA program. These Diagnostic Surveys are given on the Monday before classes begin for the fall and during the week before classes begin in spring semester. The results of these surveys will be used to place students in appropriate courses in the pursuit of Musical Arts degree

JAZZ STUDIES: For information on the diagnostic survey in Jazz Studies, contact the Area Head for Jazz Studies. Moreover, jazz studies students who wish to be eligible for theory classes besides Jazz Theory must take the Diagnostic Survey.

THEORY: All DMA students are required to take the Diagnostic Theory Survey *except* for Jazz Studies students and those students who have completed another degree in music at UNL in the past three years.

The Diagnostic Survey is used to determine whether or not students must take a review course in music theory. Credit hours earned from the review course are not applicable toward the graduate degree program. The theory review course must be completed with a grade of B or better before a student is admitted to the full standing in the Graduate College.

The Diagnostic covers: 1) four part writing (figured bass notification, spelling and resolution of chromatic chords, including Neapolitan and augmented sixths); 2) analysis of a movement or section of a Classical or Romantic work (form is given but student must identify and label phrases, cadences, and harmonic events); 3) the following assignments as aids in preparing for the Theory Diagnostic:

1. A harmony textbook, such as Kostka, Stefan and Dorothy Payne, Tonal Harmony (McGraw Hill); Aldwell & Schachter, *Harmony and Voice Leading* (Harcourt, Brace, Jovanovich); Turek, *The Elements of Music* (McGraw Hill); or Benward and Saker, *Musicianship and Chromatic Harmony Workbook*.
2. 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).

AURAL SKILLS: During the week before classes begin for the fall and spring semesters, all incoming students (except those who have completed a graduate degree in music at UNL in the past three years) will take a diagnostic in undergraduate level Aural Skills Proficiency Examination consisting of aural dictation, sight singing, and aural analysis. Students who do not pass the Aural Skills Proficiency Exam will take MUSC 198 (Special Topics: Aural Skills I) if they do not pass the Aural Skills Proficiency Exam. Students who do not pass MUSC 198 (Special Topics: Aural Skills I) will take MUSC 198 (Special Topics Aural Skills II) OR (one credit hour) and MUSC 198 (Special Topics Aural Skills III OR (one credit hour). Students who successfully complete MUSC 198 Aural Skills III (OR (one credit hour) with a grade of B or better in Graduate Studies (designated as such on the undergrad class) have satisfied Ear Training Proficiency requirements. Students failing to successfully complete MUSC 198 Aural Skills III (OR (one credit hour) with a grade of B or better in Graduate Studies will repeat the Ear Training Proficiency Exam until the grade of B may be achieved. No student may proceed as a candidate for graduation until ear training proficiency has been demonstrated. [NOTE: Students with deficiencies may not enroll in Ear Training Proficiency Exam without having taken the required coursework.]

The applicant may reasonably expect to be admitted to the program with deficiencies in several of these areas.

Supervisory Committee

The Supervisory Committee must have at least four voting members, all of whom shall be UNL Graduate Faculty. The student begins the process by asking a current GKSOM Graduate Faculty Member is his or her area of specialization to serve as the Chair of the Committee. The student and the Chair of the Committee then together may serve on the Committee or can ask Dean of Graduate Studies (or Chair) Denise Jackson assisting the student in preparing the Program of Studies, preparing and evaluating recitals (DMA), organizing the Comprehensive examination, preparing the document or final composition, and scheduling the Final Oral Examination. The student and the Chair of the Committee then ask three additional UNL Graduate Faculty members to serve. One must be a member of the GKSOM Graduate Faculty, one must be a member of the Graduate Faculty in the student's area of specialization, and one may be from any area in the University of Nebraska. The student is designated as such on the undergrad class) have satisfied Ear Training Proficiency requirements. Students failing to successfully complete MUSC 198 Aural Skills III (OR (one credit hour) with a grade of B or better in Graduate Studies will repeat the Ear Training Proficiency Exam until the grade of B may be achieved. No student may proceed as a candidate for graduation until ear training proficiency has been demonstrated. [NOTE: Students with deficiencies may not enroll in Ear Training Proficiency Exam without having taken the required coursework.]

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The student may also petition the Graduate Committee to include additional Committee members, including members of the University of Nebraska Graduate Faculty (retiring), University of Nebraska emeritus/ emerita faculty, or other qualified persons. The student should consult with the Supervisory Committee Chair regarding the necessity or propriety of such a request. The student should consult with their Supervisory Committee Chair [illegible] the consultation, the appropriate chair decides that a request should be made, the chair submits a request to the Graduate Committee. The request should include the Program of Study. Topics may differ each time these courses are offered, and therefore students may take more than one seminar during their course of study.

4. One MUED Class (3hrs) on Pedagogical Issues in Music, 3 crs - Either "College Teaching in Music" (MUED 922) or "Seminar in Music Teaching of Music" (MUED 928), 3 crs

"College Teaching in Music" (MUED 922), 3 crs - Covers competencies and understandings in music pedagogical strategies and instructional resources and techniques. Emphasizes that contribute to being an effective college music instructor. Taught yearly in the Spring semester.

"Seminar in the Teaching of Music" (MUED 928), 3 crs - Critical evaluation of current literature, yearbooks, research, new developments, and experiments in the curriculum and teaching of general music. A summer class.

5. Doctoral Collaborative (MUSC 99), 0 cr - a regularly scheduled meeting of faculty and doctoral students to share ideas and discuss research projects. All doctoral students are required to participate in each four semesters of Doctoral Colloquium being attended to Candidacy. If a student should fail the course one or more times, he or she will be required to take one or more additional semesters until the four semester requirement is fulfilled.

6. Performance Practice (MUSC 977), 3 crs - a course which acquaints the student with a broad range of issues and problems in the field of performance practice study.

Note: Jazz Studies students may substitute Jazz Styles (MUSC 866) for MUSC 977.

7. Doctoral document (MUSC 990), 3 crs - All students must register for a minimum of 3 cr of Doctoral Document (MUSC 990). A student may register for more, but only the first three credits may count towards the 60 minimum hours required for graduation.

8. Recitals - All students do recitals. Students must register for each recital. There is no required minimum number of credits for recitals. All doctoral students, in students pursuit of a degree in MUSC 990 (or they may enroll for 1-3 credits in MUSC 990. The maximum total number of credits earned in MUSC 990 is not to exceed 12. For further information, please consult the section in the syllabus in the separate section in this Handbook.

Course Requirements Affection Only Certain DMA Degree Programs

1. Applied Music,

1a. Vocal and Instrumental performance majors—and Jazz Studies performance majors—must register for a minimum of 2 cr of applied music every year. Full and spring semester hours normally are taken for 1 cr. Students may take up to six semesters of lessons at 4 cr per semester for a total of 24 cr. (in the applied area). Students may take more than six semesters with their primary teacher in every semester in which a degree recital is given.

1b. Conducting students must register for a total of 12 cr. in their MUAP XXX applied conducting. Students normally take six semesters at 2 cr per semester. Students must be enrolled in applied conducting with their primary teacher in every semester in which a degree recital is given.

2. Literature and Pedagogy requirements:

2a. Instrumental (except keyboard and Jazz Studies): MUSC 862 - Instrumental Literature Survey (2-3 cr)

2b. Vocal: MUSC 870 - Piano Literature Seminar (3 cr), and a total of 6 credit hours of pedagogy, including MUSC 824 - Piano Pedagogy I (3 cr) and MUSC 825 - Piano Pedagogy II (3 cr) MUSC 826 - Piano Pedagogy III (3 cr)

2c. Organ: MUSC 874 - Organ Literature and Pedagogy (3 cr) and MUSC 875 - Organ Literature Seminar (3 cr)

2d. Voice: MUSC 870 - Vocal Literature (3 cr) MUSC 872 - Art Song (3 cr) MUSC 971 - The Science of Singing (3 cr)

3. Electives

DMA students in voice and choral conducting are required to enroll in MUSC 909 - Graduate Diction (3 cr).

4. Conducting

Conducting Choral:

MUSC 9734 Choral Lit to 1600 (3 cr)
MUSC 9728 Choral Lit 1600-1750 (3 cr)
MUSC 9729 Choral Lit 1750-1900 (3 cr)
MUSC 9726 Choral Lit from 1900 (3 cr)

Conducting Orchestral:

MUSC 9734 Orchestral Lit to 1800 (3 cr)
MUSC 9738 Orchestral Lit 1800-1875 (3 cr)
MUSC 9739 Orchestral Lit 1875-1950 (3 cr)
MUSC 9736 Orchestral Lit after 1900 (3 cr)

Conducting Wind Band:

MUSC 9746 Wind Band Lit to 1892-1952 (3 cr)
MUSC 9748 Wind Band Lit after 1952 (3 cr)
MUSC 9749 Wind Band Lit: The Symphony (3 cr)
MUSC 9740 Wind Band Lit Wind Ensemble Jazz (3 cr)

Related Areas of Studies

Composition students are required to study and master at least one additional area of knowledge and skill. Students in Jazz Studies, and Conducting must have the option of electing a related area of studies. A Related Area consists of fifteen (15) credits, which must be approved by the Wo o mission for the degree. This requirement may be met by the following options:

OPTION 1: Fifteen (15) credits of related graduate courses in one or two of the following areas of music: history, theory, music education, church (most include MUSC 896 or MUSC 968 and an internship of 1-6 semesters), accompanying and chamber music, or conducting. Composition majors may also choose piano performance or piano pedagogy. Other related areas in music may be specifically approved by the Graduate Committee at the time of approval of the Program of Studies.

OPTION 2: Fifteen (15) credits of related graduate courses in a department outside of the School of Music. The respective department must approve the course(s) selected. Such courses may be:

At least 6 hours in the related area must be courses for graduate students only, if they are part of the student's Program of Studies.

Courses for the Requirement in History and Theory

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

Music History.

836 Music & Text in the English Renaissance (3 cr)
837 Music & Text in the Italian Renaissance (3 cr)
838 Introduction to Gregorian Chant (3 cr)
837 History of Jazz: Origins: Beg (3 cr)
838 History of Jazz: Post Beg (3 cr)
842 Great Composers (3 cr)
843 Great Works (3 cr)
850 Johann Sebastian Bach (3 cr)
851 Music and the Church (3 cr)
858 History of Opera (3 cr)
859 Symphonic Literature (3 cr)
860 Music in the Nineteenth Century (3 cr)
870 American Composers Seminar (3 cr)
882 Music of the Twentieth Century II (3 cr)
883 Music of the Twentieth Century Seminar (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 Historiography (3 cr)
889 Music in Contemporary Culture (3 cr)
898 Meaning in Music (3 cr)

898 Women in Music Videos (3 cr)

896 Music History Pedagogy (3 cr)
966 Seminar in the History and Literature of Music (3 cr)
968 Seminar in the Interdisciplinary Study of the Middle Ages (3 cr)
989 Introduction to the Interdisciplinary Study of Music (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 in the Diagnostic Theory or Theory or a grade of B or better in Graduate Theory Review course (MUSC 840).

836 Introduction to Graduate Studies (2 cr)
839 Sohan Schenker Seminar (3 cr)
835 Techniques of Counterpoint (3 cr)
837 Analysis of Post-Tonal Music (3 cr)
838 Post-Tonal Theory (3 cr)
840 Musical Form (3 cr)
861 Compositional Analysis (3 cr)
865 Jazz Theory (3 cr)
866 Advanced Jazz Theory (before 2021) 898 or 848 Analytic Perspectives (after fall 2021) (3 cr)
861 Theory Pedagogy* (3 cr)
*Prerequisite: Theory Pedagogy (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.

Large Ensemble and Chamber Music Policy

Note: in the rules that follow, care must be taken to distinguish the required number of semesters of enrollment from the total number of credit hours earned in ensembles.

The first ensemble must always be enrolled in for 1 credit.

1. FULL SEMESTER COMMITMENT AS A MEMBER

Some DMA students are required to participate in ensembles, and some are exempt. In either case, DMA students who participate in ensembles must specifically enroll in each ensemble and participate in the ensemble (large or chamber) as a performer regularly for the entire semester. Students who are conducting/coaching an ensemble, or who are accompanying an ensemble, are not to use their theory lessons to fulfill ensemble requirements.

2. EXEMPTION FROM THE LARGE ENSEMBLE REQUIREMENT

DMA student degrees in Composition, Conducting, Jazz Studies, Composition, Piano, Organ, and Voice are not required to participate in large ensembles. These DMA students may, of course, enroll in ensembles if they wish to do so. Students who are exempt from the ensemble requirement must substitute 96 or degree requirement in the Program of Study subject to the following maximum credit allowances:
Composition, Jazz Studies, Conducting, Piano, Organ: 3 cr
Voice : 8 cr

3. DMA CONDUCTING STUDENTS

DMA conducting students, whether on and on a GTA, are required to register for an assigned ensemble in each semester of enrollment. Conducting students must specifically enroll in each ensemble and participate in the ensemble (large or chamber) as a performer regularly for the entire semester. Students who are conducting/coaching an ensemble, or who are accompanying an ensemble, are not to use their theory lessons to fulfill ensemble requirements.

4. EXEMPTION FROM THE LARGE ENSEMBLE REQUIREMENT

DMA student degrees in Composition, Conducting, Jazz Studies, Composition, Piano, Organ, and Voice are not required to participate in large ensembles. These DMA students may, of course, enroll in ensembles if they wish to do so. Students who are exempt from the ensemble requirement must substitute 96 or degree requirement in the Program of Study subject to the following maximum credit allowances:
Composition, Jazz Studies, Conducting, Piano, Organ: 3 cr
Voice : 8 cr

5. DMA CONDUCTING STUDENTS

DMA conducting students, whether on and on a GTA, are required to register for an assigned ensemble in each semester of enrollment. Conducting students must specifically enroll in each ensemble and participate in the ensemble (large or chamber) as a performer regularly for the entire semester. Students who are conducting/coaching an ensemble, or who are accompanying an ensemble, are not to use their theory lessons to fulfill ensemble requirements.

6. EXEMPTION FROM THE LARGE ENSEMBLE REQUIREMENT

DMA student degrees in Composition, Conducting, Jazz Studies, Composition, Piano, Organ, and Voice are not required to participate in large ensembles. These DMA students may, of course, enroll in ensembles if they wish to do so. Students who are exempt from the ensemble requirement must substitute 96 or degree requirement in the Program of Study subject to the following maximum credit allowances:
Composition, Jazz Studies, Conducting, Piano, Organ: 3 cr
Voice : 8 cr

7. DMA CONDUCTING STUDENTS

DMA conducting students, whether on and on a GTA, are required to register for an assigned ensemble in each semester of enrollment. Conducting students must specifically enroll in each ensemble and participate in the ensemble (large or chamber) as a performer regularly for the entire semester. Students who are conducting/coaching an ensemble, or who are accompanying an ensemble, are not to use their theory lessons to fulfill ensemble requirements.

8. EXEMPTION FROM THE LARGE ENSEMBLE REQUIREMENT

DMA student degrees in Composition, Conducting, Jazz Studies, Composition, Piano, Organ, and Voice are not required to participate in large ensembles. These DMA students may, of course, enroll in ensembles if they wish to do so. Students who are exempt from the ensemble requirement must substitute 96 or degree requirement in the Program of Study subject to the following maximum credit allowances:
Composition, Jazz Studies, Conducting, Piano, Organ: 3 cr
Voice : 8 cr

entire semester. Students who are conducting/teaching an ensemble or only accompanying an ensemble may not use the ensemble to fulfill the ensemble requirement.

4. THE STANDARD DMA ENSEMBLE REQUIREMENT

4a. Large Ensemble Requirement

DMA students who are performing performance emphases in Wind, String, Percussion, and Jazz Studies Performance, and who are not on a GTA and who are not following the Chamber Music Option, are required to enroll in a large ensemble (Wind Ensemble, Symphonic Band, Symphonic Orchestra, Symphonic Band, Jazz Orchestra, Jazz Big Band) for a minimum of three semesters during their residency. These three semesters may be taken for 0 or 1 credit hours. Students may take more than three (and no more than three) credits of large ensemble in the minimum DMA degree in their Program of Study.

4b. Chamber Music Requirement

DMA students who are pursuing performance emphases in Wind, String, Percussion, and Piano, whether or not on a GTA, and who are not following the Chamber Music Option, are required to enroll in chamber music (MUEN 832 or MUEN 840P [Percussion Ensemble]), which may count as chamber music for instrumentalists, for a minimum of three semesters. Jazz Studies Performance students, whether or not on a GTA and who are not following the Chamber Music Option must enroll in Small Jazz Group for two semesters. These two semesters of Small Jazz Group may be taken for 0 or 1 credit hours each semester. Jazz Studies Performance students may be used in Small Jazz Groups for 0 or for the degree. Students whose chamber literature is serviced by limited may petition the Graduate Committee for an exemption to this requirement.

4c. Doubling up

In cases of a tie-out of ensemble, the DMA students in Wind, String, Percussion, and Jazz Studies Performance who are not on a GTA and who are not following the Chamber Music Option must enroll in a minimum of three semesters of large ensemble and three semesters of chamber ensemble. The total number of credit hours of ensemble 1 for 1 large and 2 for chamber that can be counted towards their minimum 90 credit degree requirement is five (5). It is possible that performance students who are not on a graduate assistantship participate in both kinds of ensemble during the same semester, and students may register for 0 credit for the additional ensemble in a semester when they double up.

5. DMA STUDENTS ON THE CHAMBER MUSIC OPTION

The Chamber Music Option is a choice for DMA students in Performance Emphasis. It is defined by the choice of Recital Option. DMA students in Instrumental Performance who are pursuing the Chamber Music Option perform a minimum of four chamber music recitals (at least 50 minutes performing time), one full-length solo recital and a lecture recital featuring solo or chamber music.

DMA doctoral students who are following the Chamber Music Option, whether or not holding a GTA, must participate in a minimum of four semesters of ensembles. They are required to enroll in large ensemble for two semesters (for 0 or 1 credit hours) and in chamber music for a minimum of 2 semesters (2 x). And they are required to enroll in a chamber ensemble for two semesters (for 0 or 1 ea) each semester for a minimum of 0 credit and a maximum of 2).

The total number of credit hours of ensemble 1 for 1 large and 2 chamber, may be counted toward the minimum 90-credit requirement in the Program of Study.

6. DMA STUDENTS ON A GTA

DMA students with a GTA who are pursuing performance emphases in Wind, String, Percussion, and Jazz Studies Performance must enroll in a large ensemble, i.e., Orchestra, Wind Ensemble, Symphonic Band, Jazz Orchestra, or Jazz Big Band, each semester in which they hold an assistantship and are in residence. Normally, they will be for six semesters. Students who are Graduate Teaching Assistants, Graduate Teaching Assistants and a lecture recital featuring solo or chamber music.

DMA doctoral students who are following the Recital Option, whether or not holding a GTA, must participate in a minimum of four semesters of ensembles. They are required to enroll in large ensemble for two semesters (for 0 or 1 credit hours) and in chamber ensemble for a minimum of 2). And they are required to enroll in a chamber ensemble for two semesters (for 0 or 1 ea) each semester for a minimum of 0 credit and a maximum of 2).

The total number of credit hours of ensemble 1 for 1 large and 2 chamber, may be counted toward the minimum 90-credit requirement in the Program of Study.

6. DMA STUDENTS ON A GTA

DMA students with a GTA who are pursuing performance emphases in Wind, String, Percussion, and Jazz Studies Performance must enroll in a large ensemble, i.e., Orchestra, Wind Ensemble, Symphonic Band, Jazz Orchestra, or Jazz Big Band, each semester in which they hold an assistantship and are in residence. Normally, they will be for six semesters. Students who are Graduate Teaching Assistants, Graduate Teaching Assistants and a lecture recital featuring solo or chamber music.

N.B. #1 This requirement does not apply to students pursuing the chamber music option.

Ph.D. (Music Education) Course Requirements

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

Area One: Core Music Courses 12 credits

- MUED 902, College Teaching in Music (3 crs)
- Music History (3 crs)
- Music Theory (3 crs)
- Other Music Course (3 crs)

Area Two: Research Tools Courses & Dissertation 27 credits

- Research Design Statistics Courses (three 3-cr courses = 9 crs)

*EDPS 839. Statistical Methods (3 crs)

*Advanced Statistics: (Choose one) (3 crs)

EDPS 941. Stat. Computing (3 crs)
EDPS 942. Int. Stats - Correlation (3 crs)
EDPS 972. Multivariate Analysis (3 crs)

*Advanced Design/Analysis (Choose one) (3 crs)

EDPS 930A. Correlational and Experimental Methods (3 crs)
EDPS 930B. Single Case/Small N Methods (3 crs)
EDPS 930D. Survey Methods (3 crs)
EDPS 930E. Qualitative Methods (3 crs)
EDPS 935. Seminar in Qualitative Research (3 crs)
EDPS 936. Mixed Methods Research (3 crs)

- Dissertation (18 crs)

Area Three: Major Area Courses/Seminars 30-42 credits

- Doctoral Seminars in Music Education (four out of these five) (12 crs)

MUED 989A. Doctoral Seminar: Music Learning & Cognition (3 crs)
MUED 989B. Doctoral Seminar: Philosophy & Policy (3 crs)
MUED 989C. Doctoral Seminar: Assessment in Music (3 crs)
MUED 989D. Doctoral Seminar: Technology for Teaching, Research, & Outreach (3 crs)
MUED 989J. Doctoral Seminar: Individual Differences in Music Learning (3 crs)

- Major Area Courses (18-30 crs)

MUED 980. Quantitative Research in Music (3 crs)
EDPS 900K. Qualitative Research Methods (3 crs)
MUED 836. Psychology/Sociology of Music (3 crs)
MUED 843. Intro to Research in Music Education (3 crs)
MUED 845. Historical & Philosophical Foundations
of Music Education (3 crs) (Prerequisite)
MUED 928. Seminar in the Curriculum & Teaching of Music (3 crs)
OR MUED 838. Inclusive Music Education (3 crs)
MUED 899. Thesis (0-6 crs)
Electives in Music Education (0-12 crs)

Area Four: Formal Minor/Related (Cognate) Courses or Electives 9-21 credits

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

TOTAL 90 credits

*indicates typical transfer hours from master's degree

Area One: Core Music Courses 12 credits

- MUED 902, College Teaching of Music (3 crs)
- Music History (3 crs)
- Music Theory* (3 crs)
- Other Music Course (3 crs)

Area Two: Research Tools Courses & Dissertation 22 credits

- EDPS 839. Statistical Methods (3 crs)
- MUED 980 Quantitative Research in Music (3 crs)
- EDPS 900K Qualitative Research Methods (3 crs)
- Dissertation (13 crs)

Area Three: Major Area Courses/Seminars 38 credits

- Master's level Piano Pedagogy classes* (6 crs)
- Doctoral level Piano Pedagogy (Choose 2) (6 crs)

MUSC 824 Foundations, Philosophies, and Theories
MUSC 825 Approaches to Studio Teaching
MUSC 826 Pedagogical Literature and Materials

- MUSC 899 Seminar on Piano Pedagogy (may be repeated on different topics)
- MUSC xxx Piano level Applied Piano*, with at least one recital (6 crs)
- MUSC 899 Recital (1 cr)
- MUSC 902 Doctoral level Applied Piano (6 crs)
- MUSC 998 Recital (1 cr)
- MUSC 898 Supervised Public Teaching Demonstration (1 cr)

Area Four: Formal Minor/Related (Cognate) Courses or Electives (one must be MUED course) 18 credits

- Additional piano pedagogy class* (3 crs)
- MUSP 902 Additional applied piano study (3-6 crs)
- Performance Practice Seminars (3-6 crs)
- Additional music history/theory* (3-6 crs)
- Advanced Design/Analysis (Choose one) (3-6 crs)

EDPS 941. Intermediate Stats-Computation (3 crs)
EDPS 942. Intermediate Stats-Correlation (3 crs)
EDPS 972. Multivariate Analysis (3 crs)
EDPS 930C. Computer Assisted Data Analysis (3 crs)
EDPS 930A. Correlational and Experimental Methods (3 crs)
EDPS 930B. Single Case/Small N Methods (3 crs)
EDPS 930D. Survey Methods (3 crs)
EDPS 930E. Qualitative Methods (3 crs)
EDPS 935. Seminar in Qualitative Research (3 crs)
EDPS 936. Mixed Methods Research (3 crs)

- MUSC 994 Occupational Health & Wellness for Musicians (3 crs)
- MNGT/ENTR 821 Initiating & Managing Entrepreneurial Growth (3 crs)

TOTAL 90 Credits

- MUED 832 Business Plan Development & Decision Making (3 crs)
- MUED 838 Inclusive Music Education (3 crs)

- MUED 989A, Doctoral Seminar: Music Learning & Cognition (3 crs)
- MUED 989B, Doctoral Seminar: Philosophy & Policy (3 crs)
- MUED 989H, Doctoral Seminar: Technology for Teaching, Research & Outreach (3 crs)
- MUED 989J, Doctoral Seminar: Individual Differences in Music Learning (3 crs)
- MUED 989K, Doctoral Seminar: Assessment in Music (3 crs)

TOTAL 90 Credits

Ph.D. (Vocal Pedagogy) Course Requirements

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

*indicates typical transfer hours from master's degree

Area One: Core Music Courses 12 credits

- MUED 902, College Teaching of Music (3 crs)
- Music History* (3 crs)
- Music Theory* (3 crs)
- Other Music Course (3 crs)

Area Two: Research Tools Courses & Dissertation 30 credits

Three courses from either "Science Methods" or "Literature Methods" for a total of 12 credits plus Dissertation

- Science Methods
- EDPS 839. Statistical Methods (3 crs)
- MUED 980 Quantitative Research in Music (3 crs)
- OR
- EDPS 900K Qualitative Research Methods (3 crs)
- MUED 836 Research Methods (3 crs)
- SLPS/EDPS Research Methods see list of approved electives (3 crs)
- Literature Methods
- EDPS 839. Statistical Methods (3 crs)
- EDPS 900K Qualitative Research Methods (3 crs)
- MUED 843 Introduction to Research in Music Education (3 crs)
- OR
- MUSC 881 Strategies for Advanced Research in Music (3 crs)
- GERM 803 Advanced Grammar (3 crs)
- OR
- FREN 806 Translation (3 crs)
- OR
- Dissertation (18 crs)

Area Three: Major Area Courses/Seminars 33 credits

- MUSC 870 Vocal Pedagogy I (3 crs)
- MUSC 871 Vocal Pedagogy II (3 crs)
- MUSC 894 Internship (3 crs)
- MUSC 899 Seminar (3 crs)
- MUSC 898 Supervised Teaching Demonstration (1 cr)
- MUSC 998 Lecture Recital (6 crs)
- MUSP 902 Applied Voice (6 semesters) (18 crs)
- MUSC 872 Art Song II (3 crs)

Area Four: Formal Minor/Related (Cognate) Courses or Electives 15 credits

- SLPA Speech Pathology Courses (Science Track - Minimum 12 crs)
- Music or Music Education Electives (Literature Track – minimum 12 crs)
- See list of Approved Electives

TOTAL 90 Credits

Independent Study Registration

Students wanting to enroll in an independent study or special topics course must, in consultation with the instructor, complete the "Independent Study Special Topics Course Contract" available on the Glenn Korff School of Music website and deliver it to the Secretary for Graduate Studies. Students must complete this form or so before the end of the first week of the class they are pursuing. The Graduate Secretary will then give the student the supposed class number for the course, so that they can register themselves for it. The Graduate Committee then reviews the proposed course and determines if it is appropriate and consistent with the student's stated goals and if the hours requested. If approved by the Graduate Committee, the student will be informed that all is well. Student forms are then scanned and uploaded to the student file in Google Drive with the help of the instructor.

Academic Planning (DMA): Program of Studies

The Program of Studies

The Program of Studies is intended to function as a uniquely personalized academic program for a doctoral student's career at ESM., which is planned out during the first few weeks of the first semester in residence and then is revisited and revised as needed. The Program of Studies is a document that lays out the student's academic path and serves as a reminder and the creation of courses to insure completion of all necessary academic work without surprises and in a timely manner.

Ideally an initial draft of the Program of Studies will be prepared very early during the first semester of studies, ideally by the end of the second semester of study. The Program of Studies is a document that is created specifically for each individual student and is a "living" document. The Graduate Secretary will then give the student the supposed class number for the course, so that they can register themselves for it. The Graduate Committee then reviews the proposed course and determines if it is appropriate and consistent with the student's stated goals and if the hours requested. If approved by the Graduate Committee, the student will be informed that all is well. Student forms are then scanned and uploaded to the student file in Google Drive with the help of the instructor.

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The Supervisory Committee is not obligated to reduce the doctoral program of studies by applying all coursework from the student's previous degrees. Instead, it may choose to accept some but determine that others are not relevant to the student's doctoral degree.

After approval by the student's Supervisory Committee of the Program of Studies, the form must be submitted to the Graduate Committee for approval. It may be approved without further comment by the Graduate Committee, or it may be returned to the Supervisory Committee for further discussion. The form is then signed by the Director of Graduate Studies and then by the Associate Dean of Graduate Studies at the University of Nebraska Lincoln exclusive of language and/or research skills remaining to be taken.

MAKING A CHANGE IN THE PROGRAM OF STUDIES

If, after the Program of Studies has been signed and the ball has rolled down the road, there is a desire to change the course content in the Program of Studies, the student must first obtain approval from their Supervisory Committee for the originally approved Program of Studies prior to the semester that the course(s) requested is (are) being taught. Experience has taught us that, in the heat of problems, the change should be anticipatory, not retrospective.) The Chair or co-Chairs then sign the request indicating Supervisory Committee approval of the change. A model form for this is the "Independent Study Special Topics Course Contract" available on the Glenn Korff School of Music website under "Forms." Once drafted and signed, the substitute request is given to the Graduate Secretary to hand copy and then scrutinized within the Graduate Committee for approval.

MINIMUM CREDITS OF ENROLLMENT

A degree-seeking graduate student must enroll for nine (9) or more hours in one semester is considered a full-time student for the semester. All graduate assistants must register for a minimum of seven (7) hours of degree credit work each semester. Exceptions must be granted by the Director of the Glenn Korff School of Music.

CONFIRMATION OF REGISTRATION ERRORS

A graduate student who has registered in error (for example, enrollment in the undergraduate level of a 400/800 course) should correct the error through the normal drop and add process during the term in which the error occurred.

In the even the error is not recognized until a grade is posted, the student may appeal for correction of registration within sixty (60) days of the posting of the grade report to the Director of University Registrar. Changes to a student registration record *will not be made* more than sixty days *after grades are posted.*

Semester by Semester Model Plans

Semester-By-Semester Model Plans

Students should draft a personalized academic plan as soon as possible after arrival, with reference to all course requirements, the relevant timetable for the Ph.D. and the relevant forms for the review of the Glenn Korff School of Music Academic Course Rotation, and in consultation with the chair of their supervisory committee. They then should revisit and revise the initial academic plan/schedule/plan to help prepare for formal Program of Studies.

The following provides five hypothetical examples of semester-by-semester academic plans for the 90-credit hour DMA program in Performance, Conducting, Composition, Jazz Studies Performance, and Jazz Studies Composition.

Keep in mind these are entirely hypothetical examples. They have certain shortcomings and work under certain assumptions. For example, they assume a fixed amount of transfer credit in each case (30 or 36 credits, when in fact up to 45 credits are allowed). They also do not account for the inclusion of Supervisory Reading Courses in a semester. They also do not account for the inclusion of Graduate Teaching Assistantships, which would be a great benefit to a student. Nonetheless they have proved to be a useful point of departure for DMA students in the construction of their own individualized academic plans.

Performance
9+9, 9+9, 9+10

Note 1: This plan assumes that the student has completed 35 hours of transfer credit that are applicable toward the degree.
Note 2: Not shown are, for most students, 2 semesters of chamber music, and 3 semesters of large ensemble.
Note 3: This plan assumes 20 credits of Applied Music and 11 credits of Recital.

Fall 1

MUAP – Applied Music (4)
MUSP 96, Doctoral Collegium (0)

Spring 1

MUAP – Applied Music (4)
MUSP 862, Lit & Pedagogy (2)

Fall 2

MUAP – Applied Music (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUSP 862, Lit & Pedagogy (2)

Spring 2

MUAP – Applied Music (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUED 982, College Teaching in Music (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MUAP – Applied Music (4)
MUSP 96, Doctoral Collegium (0)
MUSC 836 – Music History (3)
Document Proposal completed by Nov. 1

Spring 3

MUAP – Applied Music (3)
MUSP 898, Lecture Recital (6)
MUSP 899, Doctoral Document (3)

Conducting
9+9, 9+9, 9+9

Note 1: This plan assumes that the student has completed 36 hours of transfer credit that are applicable toward the degree.
Note 2: This plan assumes 11 credits of Applied Conducting and 3 credits of Recital.
Note 3: This plan shows 6 semesters of registration but just 3 credit hours of large ensemble as a performer.

Fall 1

MAP 9 – Applied Conducting (2)
MUSP 96, Doctoral Collegium (0)
MUSC 836 – Music History (3)

Spring 1

MAP 9 – Applied Conducting (3)
MUSP 898, Lecture Recital (1)
MUSP 899, Doctoral Document (3)

Fall 2

MAP 9 – Applied Conducting (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUED 982, College Teaching in Music (3)

Spring 2

MAP 9 – Applied Conducting (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUED 982, College Teaching in Music (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MAP 9 – Applied Music (4)
MUSP 96, Doctoral Collegium (0)
MUSC 836 – Music History (3)
Document Proposal completed by Nov. 1

Spring 3

MAP 9 – Applied Music (3)
MUSP 898, Lecture Recital (1)
MUSP 899, Doctoral Document (3)

Composition
9+9, 9+9, 9+9

Note 1: This plan assumes that the student has completed 36 hours of transfer credit that are applicable toward the degree.
Note 2: This plan assumes 11 credits of Applied Composition and 3 credits of Recital.
Note 3: This plan shows 6 semesters of registration but just 3 credit hours of large ensemble as a performer.

Fall 1

MAP 9 – Applied Composition (2)
MUSP 96, Doctoral Collegium (0)
MUSC 836 – Music History (3)

Spring 1

MAP 9 – Applied Composition (3)
MUSP 898, Lecture Recital (1)
MUSP 899, Doctoral Document (3)

Fall 2

MAP 9 – Applied Composition (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUED 982, College Teaching in Music (3)

Spring 2

MAP 9 – Applied Composition (3)
MUSP 96, Doctoral Collegium (0)
MUSP 898, Recital (1)
MUED 982, College Teaching in Music (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MAP 9 – Applied Music (4)
MUSP 96, Doctoral Collegium (0)
MUSC 836 – Music History (3)
Document Proposal completed by Nov. 1

Spring 3

MAP 9 – Applied Music (3)
MUSP 898, Lecture Recital (1)
MUSP 899, Doctoral Document (3)

MUSC 9—Literature (3)
MUSC 11—Music Theory/History (3)

Spring 1

MUAP 9—Applied Conducting (2)
MUSC 90: Doctoral Colloquium (0)
MUSX 8XX. Ensemble (1)
MUSC 81: Bibliography (3)
MUSC 8B. Recital (0)
MUSC 9—Theory or History Sem (3)

Fall 2

MUAP 9—Applied Conducting (2)
MUSC 90: Doctoral Colloquium (0)
MUSX 8XX. Ensemble (1)
MUSC 81. Strategies for Advanced Research in Music (3)
MUSC 9—Theory or History (3)
Elective (3)
Document Proposal completed by Nov. 1

Spring 3

MUAP 9—Applied Conducting (2)
MUSX 8XX. Ensemble (1)
MUSC 90. Recital (1)
MUSC 9—Literature (3)
MUSC 9—Music Theory/History (3)

Comprehensive Exams & Candidacy by early September
MUAP 9—Applied Conducting (2)
MUSX 8XX. Ensemble (1)
MUSC 8X—Music Theory (3)
Elective (3)
Document Proposal completed by Nov. 1

Spring 3

MUAP 9—Applied Conducting (2)
MUSX 8XX. Ensemble (1)
MUSC 90. Recital (1)
MUSC 9—Theory or History Sem (3)
MUSC 9—Music Theory/History (3)

Spring 1

MUCP 983. Sem in Composition (3)
MUSC 90: Doctoral Colloquium (0)
Elective (3)
Elective (3)

Fall 2

MUCP 983. Sem in Composition (3)
MUSC 90: Doctoral Colloquium (0)
MUSC 81: Bibliography (3)
MUSC 9—Theory or History Sem (3)
MUSC 9—Music Theory/History (3)

Spring 2

MUCP 983. Sem in Composition (3)
MUSC 90: Doctoral Colloquium (0)
MUSC 9—Literature (3)
MUSC 9—Theory or History Sem (3)
MUSC 8D. Collegiate Teaching in Music (3)
Elective (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MUCP 983. Sem in Composition (3)
MUSC 8X—Music History (3)
Elective (3)
Elective (3)

Fall 2

MUAP 9—Applied Music (3)
MUSC 90: Doctoral Colloquium (0)
MUSC 9—Theory or History Sem (3)
MUSC 9—Music Theory/History (3)

Spring 1

MUAP 9—Applied Music (3)
MUSC 90: Doctoral Colloquium (0)
MUSC 9B. Recital (3)
MUSC 9—Theory or History (3)
MUSC 8AE. Jazz Pedagogy (3)

Fall 3

MUAP 9—Applied Music (4)
MUSC 90: Doctoral Colloquium (0)
MUSC 9B. Recital (0)
MUSC 81: Bibliography (3)
MUSC 977. Performance Practice or MUSC 806 Jazz Styles (3)

Spring 2

MUAP 9—Applied Music (4)
MUSC 90: Doctoral Colloquium (0)
MUSC 9B. Recital (2)
MUSC 8D. Collegiate Teaching in Music (3)
MUSC 867. Jazz Improvisation (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MUAP 9—Applied Music (4)
MUSC 9B. Recital (0)
MUSC 8X—Music History (3)
MUCP 886. Jazz Arranging: Small Ensembles (3)
Document Proposal completed by Nov. 1

Spring 3

MUAP 9—Applied Music (4)
MUSC 9B. Recital (2)
MUSC 90. Doctoral Colloquium (1)

Jazz Studies - Composition
9+9, 10+12, 10+10

Note 1: This assumes that the student has completed 30 hours of transfer credit that are applicable toward the degree, including 6 hours of graduate jazz history transfer credit.
Note 2: This plan assumes 22 credits of Applied Music and 8 credits of Recital.
Note 3: Not shown are, for most, 2 semesters of large ensemble.

Fall 1

MUAP 9—Applied Music (3)
MUSC 90. Doctoral Colloquium (0)
MUSC 9—Theory or History Sem(3)
MUSC 8AE. Jazz Pedagogy (3)

Spring 1

MUAP 9—Applied Music (3)
MUSC 90 Doctoral Colloquium (0)
MUSC 9B. Recital (3)
MUSC 9—Theory or History (3)
MUSC 867. Jazz Improvisation (3)

Fall 2

MUAP 9—Applied Music (4)
MUSC 90 Doctoral Colloquium (0)
MUSC 9B. Recital (0)
MUSC 81: Bibliography (3)
MUSC 977 Performance Practice or MUSC 806 Jazz Styles (3)

Spring 2

MUAP 9—Applied Music (4)
MUSC 90 Doctoral Colloquium (0)
MUSC 9B. Recital (2)
MUSC 8D. Collegiate Teaching in Music (3)
MUSC 867. Jazz Improvisation (3)

Fall 3

Comprehensive Exams & Candidacy by early September
MUAP 9—Applied Music (4)
MUSC 9B. Recital (0)
MUSC 8X—Music History (3)
MUSC 886. Jazz Arranging: Small Ensembles (3)
Document Proposal completed by Nov. 1

Spring 3

MUAP 9—Applied Music (4)
MUSC 9B. Recital (2)
MUSC 90. Doctoral Colloquium (1)

Jazz Studies - Composition
9+9, 10+12, 10+10

Note 1: This assumes that the student has completed 30 hours of transfer credit that are applicable toward the degree, including 6 hours of graduate jazz history transfer credit.
Note 2: This plan assumes 22 credits of Applied Music and 8 credits of Recital.

Fall 1

MUCP 983. Seminar in Composition (3)
MUSC 90 Doctoral Colloquium (0)
MUSC 9—Theory or History Sem (3)
MUSC 867. Jazz Improvisation (3)

Spring 1

MUCP 983. Seminar in Composition (3)
MUSC 90. Doctoral Colloquium (0)
MUSC 81. Bibliography (3)
MUSC 977 Performance Practice or MUSC 806 Jazz Styles (3)

Fall 2

MUCP 983. Seminar in Composition (3)
MUSC 90. Doctoral Colloquium (0)
MUSC 9B. Recital (2)
MUSC 8D. Collegiate Teaching in Music (3)
MUSC 867. Jazz Improvisation (3)

Spring 2

MUCP 983. Seminar in Composition (3)
MUSC 90. Doctoral Colloquium (0)
MUSC 9B. Recital (2)
MUSC 886. Jazz Arranging (3)
MUSC 90. Doctoral Colloquium (1)

Fall 3

Comprehensive Exams & Candidacy by early September
MUCP 983. Seminar in Composition (4)
MUSC 8X—Music History (3)
MUSC 886. Jazz Arranging: Small Ensembles (3)
Document Proposal completed by Nov. 1

Spring 3

MUCP 983. Seminar in Composition (4)
MUSC 9B. Recital (2)
MUSC 90. Doctoral Colloquium (1)

Grade Requirements

For students on a GTA, a grade of B or better in all course work is required for continuance of the assistantship.

For all students, the minimum academic standard in order to earn graduate degree credit in a graduate course is obtained as follows:

- In non-elective* music courses, a minimum grade of B (numeric 3.00) is required for graduate credit.
- Students who earn a grade of C in non-elective music courses (B-300 level courses) will receive undergraduate credit. Applied lessons are an example of such classes, and in a further rule, lessons are not taken on pass/no pass basis.
- In non-elective* music courses, the minimum grade of B is required for graduate credit in cross-listed graduate/undergrad classes, i.e., in 400 level courses with 400 level counterparts. Here, the grade of B must be earned in the graduate version of the course. The student will receive undergrad credit for the course, but not graduate credit. It is minimum of three hours credit may be taken on a pass/no pass basis in a student's program.)
- 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.
- A minimum of 3.00 grade point average is required for graduation.
- A maximum of 6 credit hours may be taken in Special Topics, Special Problems or Independent Study.

*Note: an elective course in the music curriculum is one 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 specified area of study is not considered an elective course. Performance Ensemble courses does NOT count as elective credit.

A student who receives a grade below the minimum allowable for graduate credit may not continue the program of studies without permission from the Glenn Korff School of Music Graduate Committee. Typically, an outstanding student will be given a probation for a semester before a decision is made whether or not the program is rendered. The remission of financial aid and other support will require exemplary, rather than minimum, academic performance.

If a student receives a grade below the minimum allowable for graduate credit, then the student will have to take the class off the Program of Studies and take another in its place to be counted toward the minimum required 90 credits, so the class fulfillment requirement remains unaffected.

POLICY FOR HANDLING GRIEVANCES AND APPEALS

Students who want to pursue a grievance or appeal (appeal a grade, for example) should follow this step-by-step procedure:

Step I: If, after attempting to resolve the problem directly with a GKSOM administrator, professor, staff member, or student, the student still feels that a grievance or appeal should be pursued, the student should contact the Graduate Student Grievance Officer (GSO Chair). The GSO will discuss with students various options to further the disagreement, including the options of speaking to the other person again, with the GSO Chair present to act as a mediator, or the filing of a formal complaint. NOTE: If the disagreement is with the GSO Chair himself or herself, students should bring the matter to the attention of the Director of the GKSOM.

Step 2: If a formal complaint is referred to the Graduate Committee for resolution, the GSO Chair will utilize the Graduate Student Grievance Form as the procedure for initiating the process. Students are involved.

Step 3: If the student is not satisfied with Committee's decision, the matter may be referred to the Director of the GKSOM for another review.

Step 4: If the person filing the complaint fails to receive satisfaction from the GKSOM Director, the matter may be referred to the GDS Dean. He/she will then seek the counsel of the Dean of the Graduate College to determine the next course of action.

See also the statement on Academic Dishonesty below in this handbook.

Probation or Termination

Graduate students in the Glenn Korff School of Music are expected to maintain a high level of achievement in their graduate studies, and conferral of the degree Doctor of Musical Arts is contingent primarily on scholarship and professional competence. Students who do not meet the standards of the Graduate Committee of the Glenn Korff School of Music, or whose conduct is unlikely to reflect the standards of the profession in musicianship, scholarship, or teaching, the Committee may (in consultation with the student and the doctoral supervisory committee) impose a probation or recommend to the Graduate Dean the termination of the student's doctoral studies at FSU.

Accordingly, students who do not maintain satisfactory progress may be subject to losing their GA if they failed to meet the standards of the student organization in which they are a member, being restricted in continuing graduate studies in the University. Except in cases of dismissal because of violations of the Student Code of Conduct, students have the right to appeal a decision to terminate their GA. Students have the right to appeal a decision to terminate their 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 of the Graduate College. Consult the student on probation may receive a graduate degree.

Probation or termination recommendations may be made by the student's advisor (masters students) or the Supervisor of Doctoral Studies (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 recommendation to the student in writing, and must inform the student of the right to appeal the decision. The recommendation must be approved by the Graduate Committee.

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 academic standards, including failure to pass qualifying examinations, failure to pass comprehensive examinations, preliminary examinations, or 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; e) failure to demonstrate competence in teaching, if teaching is part of the student's professional promise in the professional field. Termination recommendations may also be made if a student fails to satisfy conditions of probation or conferral of graduate 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.

https://www.unl.edu/graduatestudies/bulletin/probation-termination-and-appeals

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 improvements in their teaching, as well as 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 and evaluations of students (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 found by the instructor to have cheated, the instructor may impose a grade of zero for 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 student may appeal when 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 chair or scheduled 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 Glenn Korff School of Music:

- Not less than 50 percent of the course work (excluding thesis or doctoral document) of the minimum number of graduate credit required for the Master of Music, DMA or PhD degree must be completed at the University of Nebraska Lincoln.
- Transfer credit may not have been substantially different content in order to be considered for multiple transfer credits. It is the student responsibility to make the case that the content differences through syllabi, written communication from the instructor, or other appropriate supporting materials.)
- All low-division lower-division courses proposed for transfer must have the UNL contact hour requirement of no more than one credit hour awarded for each 15 hours of student/teacher instructional contact.
- Transfer credit may be accepted for graduate credit from accredited institutions provided it has 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 graduate credits which are transfer credits are presumed must be listed in the book *Accredited Institutions of Postsecondary Education* and must be authorized to offer graduate credit.
- Credit earned at the Glenn Korff School of Music Graduate Studies program, or credit earned for a graduate degree, may be transferred to satisfy the requirements for a second degree, or credit earned for a doctoral degree, the residency requirement for the Doctoral of Musical Arts degree is 27 hours of graduate work at consecutive 18 months period.

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 equivalent. Not more than one third of the work for residency or 9 hours total credits may be taken during the summer sessions.

Exceptional circumstances have to be in 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. The student must be admitted to the program at the time spent in study preparatory for 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.

LEAVE POLICY

Graduate students are expected to maintain active status through continuous registration from the time they matriculate until they graduate. However, the Office of Graduate Studies recognizes that sometimes life events may make it impossible to continue active participation in a degree program. An Academic Leave of Absence makes it possible for a student to temporarily suspend his or her graduate studies and the pursuit of a degree. Providing a process for students to request—and take—an approved leave of absence from their studies for a specified period of time, the Academic Leave of Absence Policy and Process for Graduate Students ensures that students will not be subject to the effects that would have had if not authorized affecting their status in the degree program. For a description of the rules and policies surrounding academic leaves, see https://www.unl.edu/gradstudies/bulletin/leave.

Performance Juries, Degree Recitals, & Recital Procedures

PERFORMANCE JURIES

All applied music students must take a jury examination at the end of each semester during Finals Week. In effect, the performance jury of the student's applied faculty does (usually) the best job of assessing the student's ability. If DMA students have performed a recital the semester in fulfillment of degree requirements, they may be exempted from a jury.

Scheduling is done by individual sign-up for the Finals Week juries. Approximately 10 days prior to juries, sign-up sheets are posted in the appropriate applied faculty doors (usually the hood of the door, such as brass, woodwinds, voice, etc.). The specific content and length of each student's jury is determined by the applied area. Students are to prepare a representative sample of their semester's performance material. Some performance and theory exams are assigned together. The final jury grade is weighed on 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, and/or of which the student is notified in writing by the applied faculty member. Failure to meet the probationary standards may result in one or the reduction or elimination of financial support may be considered by the appropriate area faculty member.

RECITALS FOR PERFORMANCE & JAZZ STUDIES-PERFORMANCE STUDENTS

DMA students in instrumental and vocal performance, and in jazz studies performance, give free degree recitals. Recitals are scheduled by the student in consultation with the applied teacher, and the last week to give. These recitals must be successfully completed prior to comprehensive examinations.

Students must register for each recital. There is no required minimum number of credits that must be earned in recitals, so students may enroll for zero (0) credit in MUSB 98, or they may enroll for 1-3 credits in MUSB 900. Students must successfully complete a minimum of MUSB 900 for no-credit 12 times.

Students must be enrolled in applied music with their primary teacher during the semester a degree recital is scheduled. Students who are not enrolled in applied music with their primary teacher will be assigned a secondary recital slot in the semester in which the recital is given (credit hours to be determined by the supervisory committee).

A semester in which MUS 1000 Recital Class is required a recital in fulfillment of degree requirements, that student may be exempted from the end-of-semester jury.

RECITAL OPTIONS

For DMA Students in Performance (includes Jazz Studies Performance)

The student performs four full length recitals (each at least 50 minutes performing time) and a lecture recital. Recitals may contain one or more works of chamber music, at the discretion of the Supervisory Committee and in conformity with the guidelines of the student's Supervisory Committee.

For DMA Students Pursuing the Chamber Music Performance Option only:

The student performs three full length chamber music recitals (each at least 50 minutes performing time), one full length solo recital, and a lecture recital (see below for details).

[Note-A student performing chamber music on a recital may register for chamber music or small jazz combo credit and vice versa. Conversely, Other students may, in consultation with the chamber ensemble or small jazz combo a recital may register for chamber music or small jazz combo credit if the chamber/small jazz combo music is part of the student's course of study and the ensemble is a required course. Students enrolled in chamber music or jazz ensemble are accompanists at recitals for other degree recital candidates.]

[Note: A family member coaching a chamber ensemble that is performing for DMA recital credit in a given semester does not get load credit for this coaching unless the ensemble rehearses throughout the semester and meets the chamber music ensemble coaching requirements.]

SUBSTITUTIONS FOR VOICE STUDENTS

For DMA students in vocal performance, an opera role or role in an UNI-opera production may substitute for one recital. The role must be approved by the student's Supervisory Committee. The role must be approved by the Committee of the Graduate Faculty of Music and Dance Performance Studies. The role in the substitution should secure well in advance of all performances to allow the members of the student's Supervisory Committee to attend and assess the student's performance. The role, and a Recital Evaluation Form with a grade, must be signed by the Committee. The student also will fulfill all the usual aspects of the recital process, such as enrollment for credit and preparation of the recital hall.

THE LECTURE RECITAL

One lecture recital is required. It must be a lecture presentation lasting 50 minutes (45 minutes performing time and 5 minutes for questions and discussion). The subject matter chosen by the student is intended to serve as a useful and interesting presentation to the student's Supervisory Committee and should be related to the student's chosen background, the musical structure, pedagogical issues and other matters relevant to the performance or composition(s). Students will be required to have a written outline of the lecture at the time of the performance of the music. Before this recital can be scheduled, a formal, repertoire paper consisting of or including the verbal outline of the lecture must be approved by the chair of the student's Supervisory Committee. The paper must accompany the Recital Evaluation Form.

REPERTOIRE APPROVAL

Approval of repertoire in advance of recitals is the prerogative of the Supervisory Committee, and as such, the student prepares well ahead of time. Approval of repertoire for recitals, including the lecture recital and the approval of recital repertoire should be communicated to the student by the Supervisory Committee at the same time the Supervisory Committee sends the student the Recital Evaluation Form 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.

In the Program of Studies there is no required minimum number of credits for recitals.

The DMA conducting student must complete the equivalent of a total of three (3) full recitals, of which one must be a lecture recital. Conducting students may, with the approval of their Supervisory Committee and the Graduate Committee, substitute two half-recitals in lieu of one full recital. Thus, the remaining two recitals may be completed as full recitals, or half recitals.

In respect to duration, a full recital by a DMA Conducting student is a minimum of 75 minutes performing time. The lecture recital is 50 minutes (45 minutes performing time). The half recital is available for each lecture recital and half recital. The equivalent of preparation time is the recital hall time (a minimum of 75 minutes for the recital itself (not on stage to finish off stage).

The repertoire for conducting should review well in advance of the performance. 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 the rehearsal process is appropriate for a full recital, a half recital, or a lecture recital. The Recital Evaluation Form will take place during the rehearsal process, at the conclusion of which a Recital Evaluation Form with grade should be submitted. The student will fulfill the usual aspects of the recital process, such as enrollment for recital credit, payment of the recital fee, and completion of program notes.

DEGREE RECITALS

Two of the three conducting recitals must be successfully completed prior to taking the comprehensive examinations. The third conducting recital is usually performed after the student has passed the comprehensive examinations and is administered by the degree.

PROGRAM NOTES

Program notes are requirements for all degree recitals. Program notes shall be due to the chair of the supervisory committee at least four weeks prior to each performance. After consultation with the chair, program notes may be submitted to the chair of the supervisory committee at least two weeks prior to the performance. All program materials are due to the GRADUM Main Office (into the hands of the Marketing and PR Coordinator) two weeks prior to the performance. Program notes should reflect a balance of vernacular and scholarly content and style.

PERFORMING FORCES

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

Most customarily, the student organizes his/her own ensemble, of a size appropriate to the repertoire approved for the recital. Ensembles may be composed of students, faculty, or UNI student musicians, or community musicians when necessary, these forces may be augmented by professional musicians from outside UNI. Any expenses associated with the hiring of musicians from outside the University community are the responsibility of the student and should be approved in advance of the recital by the student's supervisory committee. Secondly, a complete written list of performers must be approved by the Chair of the student's Supervisory Committee prior to the first rehearsal. Thirdly, the student may contract with the Graduate Program Coordinator for accompanists, instrumentalists, scores and parts, and performance location.

Performance venues are arranged by the student in consultation with the Chair. Music may on occasion be available for use in or as part of a DMA conducting recital. Again, this situation arises relatively rarely, and always at the direction of the ensemble director and with the approval of the Chair of the student's Supervisory Committee. The Supervisory Committee.

Supervisory committee, a standing ensemble from outside the Glenn Korff 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 or when the student is a member of a community band or orchestra. The student must have the student's Supervisory Committee to exhibit a technical and artistic level of performance commensurate with the standards of the Graduate Program in Performance Studies and approved by the Chair of the DMA. The student conductor must provide a complete list of performers to the student's Supervisory Committee for his/her Supervisory Committee. The conducting student presenting the recital is responsible for initiating the written request for approval of the ensemble. The student's Supervisory Committee must approve the request and the Graduate Committee before the recital is scheduled. A copy of the approved petition is to be placed in the student's official file.

RECITALS FOR COMPOSITION & JAZZ STUDIES COMPOSITION STUDENTS

DMA students in Composition and in Jazz Studies Composition should know that approval of repertoire in advance of recitals is the prerogative of the Supervisory Committee and as such, will very likely ask you to assess Stipulations regarding advanced approval of recital repertoire should be communicated to the student by the Supervisory Committee at the same time the Supervisory Committee sends the student the Recital Evaluation Form 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.

For a doctoral student in Composition, a minimum of two (2) recitals is required; one of which must be performed in the student's major area of composition (instrumental or vocal). The second recital may be performed in the student's minor area of composition (instrumental or vocal). The student's Supervisory Committee will determine if any portion of required composition must be programmed on each recital. Thus, a doctoral student in Composition may be required to perform a minimum of four compositions (two per recital) admitted to the doctoral program.

For a doctoral student in Jazz Studies-Composition, a minimum of three (3) recitals is required, two of which must be successfully completed prior to comprehensive examinations. The third recital, a lecture recital, is usually performed after the student has passed the comprehensive examinations and is administered by the degree. A minimum of thirty minutes of required composition/arrangements must be programmed on each recital. Thus, a doctoral student in Composition may be required to perform a minimum of six compositions/arrangements admitted to the doctoral program.

For a doctoral student in Jazz Studies-Composition, a minimum of three (3) recitals is required, two of which must be successfully completed prior to comprehensive examinations. The third recital, a lecture recital, is usually performed after the student has passed the comprehensive examinations and is administered by the degree. A minimum of thirty minutes of required composition/arrangements must be programmed on each recital. Thus, a doctoral student in Composition may be required to perform a minimum of six compositions/arrangements admitted to the doctoral program.

The recital hall time (a minimum of 75 minutes for the recital itself (include fifteen minutes of preparation time in the recital hall and a minimum time of 75 minutes for the recital itself (not on stage to finish off stage). The maximum recital hall time (only to include given in Korfhall Hall or Westbrook Recital Hall (WMB on 19).

RECITAL PROCEDURES

Students who want to give a solo or chamber recital in Glenn Korff School of Music facilities, whether that recital will be on-campus or off-campus, must follow recital rules and regulations. Off campus recitals by School of Music students may be bound by certain stipulations as well.

Recital Jury

Students must be concurrently enrolled in major applied lessons during the semester in which they give a degree recital. Non-degree recitals do not require enrollment, unless for some reason the student wishes to have the recital on their transcript.

Recital Course Number

MM and DMA students use the course number MUSR 98 Grad Recital (and for additional recitals, under some circumstances, MUSR 99 Grad Recital). Undergraduate students use MUSR 98 Recital. DMA students use MUSR 998 (1-3 credits) for a degree recital (including the lecture recital); if it is to be credited, up to a maximum of three credits may be taken.

Recital Sign-Up

Students in a degree recital must sign up and register that the whether or not the recital will be on campus. For fall semester recitals, students and faculty are provided at the very beginning of the semester with a list of possible recital dates in the Korff Recital Hall and Westbrook Recital Hall (WMB 19). The list of dates for spring is scheduled for Week 3.

Students should choose a date, a list of possible dates is posted a few weeks before the end of the semester, and sign up for the recital hall they want. Students and their applied teachers should agree on a date.

Priority in scheduling goes to graduate students over undergraduates, and to degree recitals over non-degree recitals.

Sign-up itself unfolds over three days.

On the first day of sign-up, graduate students may sign up for a recital for degree credit only. Graduate students must bring a "Graduate Recital Approval" form that has all the necessary signatures.

On the second day of sign-up, undergraduate students may sign up for a recital for degree credit only.

On the third day of recital sign up, any student may sign up for a non-degree credit recital.

On the appropriate day, the student should come to the Graduate Office (WMB 19) with the date and time they wish to reserve. By this point one a contract with that information, takes their recital fee and gives them a packet of recital information. Students who do not have the fee with them should make arrangements to pay the Facilities Manager by the due date specified on the contract. The packet contains a variety of essential information, including the recital manual and scheduling of programs.

DEADLINES FOR ALL DMA DEGREE RECITALS

TWO WEEKS PRIOR TO RECITAL

Students must submit their program data to the Glenn Korff School of Music office two weeks prior to the recital (see Recital Programs). Further, students also must submit the Supervisory Committee Recital Checklist to the Graduate Studies Office two weeks prior to the recital. Students should keep a copy of the form for the day of the recital.

Supervisory Committee Chairs must be present in person at all recitals. Other Committee members who cannot be present for a recital may use recordings/videos/livestreaming to participate in the recital adjudication. If it is not possible to use technology to participate in the recital, the student may secure a faculty member who is a Committee member to substitute for the recital, with approval of the Committee Chair.

NOTE: THE SUPERVISORY COMMITTEE CHAIR MUST ATTEND IN PERSON OR FOR THE RECITAL TO THE COMMITTEE MEMBER WHO CANNOT ATTEND IN PERSON OR FOR OBTAINING A FACULTY SUBSTITUTE FOR THE COMMITTEE MEMBER WHO CANNOT ATTEND. IF THE COMMITTEE CHAIR CANNOT ATTEND THE DEGREE RECITAL, ADDITIONALLY, IT IS THE RESPONSIBILITY OF THE STUDENT TO COMMUNICATE TO THE COMMITTEE CHAIR AND TO 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. Further, should unforeseen circumstances call for a substitute for the Committee Chair, the student must secure a faculty member who is a member of the committee member who is not able to attend. If a substitute is necessary, the Graduate Secretary must be informed of the substitution.

LECTURE RECITAL TECHNOLOGY INFORMATION

DMA students giving a Lecture Recital should contact the Technology Coordinator, David Bagley (113 Woods Art Building), well in advance of the date of the recital regarding information and training on the presentation equipment in Beethoven 119.

PIANO ACCOMPANIST POLICY FOR DMA STUDIO LESSONS, JURIES, AND DEGREE RECITALS

In order to provide the most studio and performance environment for students, the Glenn Korff School of Music employs staff accompanists, graduate teaching assistants, and pianists registered in MUDCMUCO 440/640 (A student B) to support applied studio lessons, semester juries, and departmental recitals as much as possible.

Assignment Procedure

All faculty members receive an Accompanist Request Form for each applied major at the outset of each semester. They request from keyboard faculty the number of hours for studio lessons, class standards, semester juries, and recital plans. Studio assignments are made based on a priority system that considers degree status, recital requirements, and the number of students in the studio. Students who are in their last semester of a degree are accompanied before other students.

Additional services beyond those able to be supported by the School in any given semester (in particular, services such as degree recitals and/or recital preparation) must be contracted directly by students with accompanists at the rate of $50 per hour. Graduate teaching assistants are strongly recommended that students determine all costs with their accompanists prior to any engagement.

Comprehensive Examination

DMA EXAMS: GENERAL POLICIES AND DEADLINES

The Doctoral Comprehensive Examination is a rigorous examination to determine the student's ability to integrate knowledge, apply theoretical concepts, demonstrate skills, and show conclusions. Although it is composed of many parts, the examination is regarded as a single examination. Students should review the Graduate Studies Handbook for the master's and doctoral degrees as well as general musical and pedagogical knowledge normally acquired through professional experience.

The Doctoral Comprehensive Examination consists of three parts: a theoretical/analytical project, a written examination, and an oral examination. They must be taken during the academic year and should be scheduled from the beginning of the second week of classes in the fall semester through the final exam period of the spring semester. Students who have completed all coursework may request to take the exam prior to the start of classes in the fall semester. Students who have completed all coursework, but have not yet completed the final examination may be held no earlier than a week following the successful completion of the written examination. Students who have completed all coursework should contact their Supervisory Committee Chair to discuss their plan.

The Supervisory Committee must approve the scheduled dates for both the written and the oral examinations. Approval for these dates is recorded on the Application for Comprehensive Examination form, obtained from the Graduate Studies Office and submitted to the Graduate Studies Office. Completed Application for Comprehensive Examination form must be filed with the Graduate Studies Office at least 10 business days before the written examination is to be held and no later than the first day of the 10th session working days of the Fall or Spring semesters in which the examination is to be administered, i.e., by mid-September for students taking the examination in the fall and by mid-February for students taking the examination in the spring semester. Note: If the form is not filed in the Graduate Office of the Glenn Korff School of Music within these time limits, the date of the examination is not confirmed and the student is required to set new dates.

Doctoral students are required to be in candidacy approximately 3 months prior to the date they wish to defend their dissertation/lecture/recital. In order to meet this requirement, the following deadlines are established:

GRADUATION DATE	LAST DAY FOR ORAL COMPREHENSIVE EXAMINATION
May	End of October preceding graduation*
August	End of March preceding graduation*
December	End of April preceding graduation*

*Specific dates for a particular year will be published in August of each academic year. Students are reminded that Written Comprehensive Examinations must be completed not less than one week before the Oral Comprehensive examination is held.

PREPARING FOR COMPREHENSIVES

Students are encouraged to seek advice from each member of their Supervisory Committee about preparing for the comprehensive examination. Students are also encouraged to review the Graduate Handbook for a list of the topics that the committee may consider for the comprehensive examination.

The examination is both written and oral in nature and may be taken when the student has successfully completed all of the significant required course work (excluding the final recital, applied music, ensemble and/or chamber music, and dissertation/lecture/recital credits). Students should plan to complete the written portion of the examination in the semester prior to the semester in which they plan to complete the oral examination. Care must be taken to ensure that the eleventh week of that semester. For example, a student wanting to graduate in May who plan to take the written portion in the fall semester, the Supervisory Committee Chair and the student must not take the Comprehensive Examination before the eleventh week of that fall semester. Given the conflict between the end of the semester and the Graduate Studies College, students should meet carefully with all members of their Supervisory Committee about whether the content of classes taken in the fall will be regarded by the Committee as "significant" for the purposes of the comprehensive examination.

After the analytical project and answers to the written questions of the comprehensive exams have been read, it is the prerogative of the Supervisory Committee to determine if the student is ready to take the oral portion of the comprehensive examination. If the Supervisory Committee determines that the student is not ready for the oral examination at this point, before the ends, he/she may retake the project or written examination or section of the written examination at the discretion of the Supervisory Committee. A third attempt at the theory project or written examination is not permitted.

If the project and written exams are determined strong enough, the ends are then held, no sooner than a week after the written. The Supervisory Committee determines the content of the oral examination questions and ensures an equitable distribution and balance of questions. The Supervisory Committee Chair, representing the Committee, in minute member, are expected to be present when the oral portion of the examination is administered. The committee member will receive a copy of the written exam. The committee member may participate in the oral portion of the examination, but does not normally participate in creating the written portion unless the student has completed coursework in the area covered by the committee member.

Following the oral examination, each section of the student's comprehensive examination is assessed as pass or no pass. If the student receives a no pass on any section of the comprehensive examination, the student is eligible to be submitted to conducting for the degree (see below). If the student receives a no pass on any section of the oral examination, the student may retake the oral exam at a time set by the Supervisory Committee, which must be scheduled no earlier than one month and no later than six months from the date of the first exam.

NOTE: Should the Supervisory Committee determine the student has failed the comprehensive examination, it cannot be submitted to the Graduate Committee for consideration for the degree. The Graduate Studies assigns the conditions under which the student may attempt another examination, or part thereof, not earlier than the following academic term. The student, at the discretion of the Supervisory committee, only two attempts to pass the comprehensive examination will be permitted, as indicated already.

CANDIDACY

When the student has passed the comprehensive examination, satisfied the language and/or research tool requirements of he/she approved program, and removed any provisional admission requirements, the Supervisory Committee Chair submits a letter to the Graduate Studies Office, with copies to the student and the Graduate Committee, stating that the student has passed the comprehensive examination and is ready to be admitted to candidacy (see the comprehensive examination). By stated policy of the Graduate College, Candidacy must normally be achieved no less than one year prior to the date of the student's degree. Supervisory committee, and/or graduate study. Only under unusual circumstances will the Graduate College consider the petition of a student achieving candidacy in less than one year. Such petitions must be in the following semester.

SEE ALSO the separate section on Candidacy in this Handbook.

COMPREHENSIVE EXAMINATIONS: Detailed Procedures and Responsibilities

STEP 1. APPLICATION FOR COMPREHENSIVE EXAMINATION

The student must make formal application during the first twenty working days of the semester (in the first ten working days of the spring semester) in which the student intends to take the written portion of the exam. Prior to the written examination, the student must submit the written plan to be completed, including the theory and analysis project, as before. (And for those students intending to graduate the following May, all aspects towards completion must be completed by the end of the spring semester.

STEP 2. WRITING OF THE DIRECTIONS OF STUDY & QUESTIONS

Theoretical Project- (Theory faculty). Immediately after formal application for the comprehensives is made, the student begins preparation of the theory project. Immediately after formal application for the comprehensives is made, the Chair of the student's Supervisory committee begins the process of writing the directions of study and questions. Consultation with 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 Directions of Study). Once the Directions are approved, the Director of the Graduate Secretary in preparation for the exam.

NOTE: The supervisory committee writes the questions is with the Committee members; the Chair collects the questions from the writers and gives them to the Graduate Secretary. The Graduate Secretary must receive the written questions in final form at least two weeks prior to the exam date. The Graduate Secretary is responsible for scheduling the exam.

The theory/jazz theory professor should immediately initiate the project and provide advisory interpretive to the Committee in an email to the Supervisory Chair (cc: McDonald) with the project as an attachment or letter (Word 2007 or later). Allow for a minimum of two weeks. The student will be provided with recommendations on the project. Upon completion of the project, the student submits the theory/jazz theory professor.

The theory and analysis project will include 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 completed and submitted to the theory faculty member who approved the project on the first day of the semester in which comprehensives are taken.

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 length of the project. Students should be aware that the proposal is binding and that the project should be specified in the proposal to be approved by the theorist and the committee chair. The finished project will be dictated by the number of pages needed to meet the expectations of the proposal—so more, so less. The theorist will be the final arbiter of the project's length. The project: indeed, different theorists' projects might vary significantly in length (though there will be less variance in the expected quantity and quality of effort per page). Students should be aware that the theorist will be the final arbiter of the project's length and quality. The project will be specified in the proposal to be approved by the theorist and the committee chair. The finished project will be dictated by the number of pages needed to meet the expectations of the proposal—so more, so less. The theorist will be the final arbiter of the project's length. The project: indeed, different theorists' projects might vary significantly in length (though there will be less variance in the expected quantity and quality of effort per page). Students should be aware that the theorist will be the final arbiter of the project's length and quality. The project will be specified in the proposal to be approved by the theorist and the committee chair. The finished project will be dictated by the number of pages needed to meet the expectations of the proposal—so more, so less. The theorist will be the final arbiter of the project's length. The project: indeed, different theorists' projects might vary significantly in length (though there will be less variance in the expected quantity and quality of effort per page). Students should be aware that the theorist will be the final arbiter of the project's length and quality. The project will be specified in the proposal to be approved by the theorist and the committee chair. The finished project will be dictated by the number of pages needed to meet the expectations of the proposal—so more, so

Are there any other requirements for the theory project?

The project should be completed and submitted to the theory faculty member who approved the project on the first day of the semester in which comprehensives are taken.

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 a piece I performed in recital?

The scope of the project may vary widely from student to student—all the ideas suggested in the questions above are possible. The topic should be one that is of interest to the student and is manageable in scope. Students should first ask about your specific ideas. Generally speaking, selecting less music will create an expectation of greater depth of study. Students who want to write about more than one composition should be given very specific guidance from their teacher.

Are 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 ideas and observations. Exceptions to this generalization exist, for example, a student who intends to refine or reinforce a particular theoretical concept in application to his/her instrument or uses might do well to cite or quote a specific source. Generally speaking, however, the student is discovering and refining his/her consulting or citing outside sources. This project is meant to measure a student's ability to think theoretically and critically, not to research and report on other people's 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 analysis or the use of any particular analytical tools. Students should be encouraged to use analytical tools that interest the student. The topic of the project (see above) will, in part, probably shoehorn some assumptions, which are theory is not helpful for a Bach aria!) Students is free to draw upon their experiences with any methods of musical analysis—regardless of the context in which they learned them. Students should not be limited to a classroom setting or not. In fact, the selection of appropriate analytic tools to a given musical work is an much more valuable part of the analysis itself.

Who will assess my work?

The entire Supervisory Committee will receive copies of the project. The theorist who approved the proposal and who will be reading and grading the student's work is the chair, but the Supervisory Committee is charged with full oversight 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 always wanted to try. Perhaps you have a piece in your head that you've always wanted to write about specifically (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 theorist who is excited about either a musical work or a theoretical idea that you set out to prove or to defend.

STEP 1: THE WRITTEN EXAMINATION

The written portion of the examination is given during a two-day period. Students will use Gleason Kieff School of Music Macintosh computers, equipped with Microsoft Word and Finale music notation software. Headphones and hardware may be used (exception: composers may ask the Graduate Secretary about using their personal computers and external audio interfaces and keyboards). Students should consult the Graduate Secretary about these two or more theory courses from the course of study in place of the theory and analysis comprehensive project described in STEP 3 below.

The theory and analysis area (8 hours in two 4 hour segments). The student will be asked to discuss the literature of a piece from the various perspectives of history, theory, performance practice, and pedagogy.

(2) Minor-Related courses (Optional): for students who have declared a formal minor or related area (only 18 & 12 credit hours).

Students who pass a music theory and literature, the examination is based on course taken and will premise extra reading and thorough acquaintance with the contents of these courses.

When this is not possible, the student will be given a written examination expanding upon the information provided by the student in the major area exam as noted in paragraph (1) above and on related topics.

Students who do not have a formal minor or related area, but who wish to demonstrate knowledge from two or more theory courses from the course of study in place of the theory and analysis comprehensive project described in STEP 3 below.

When the formal minor or related area is focused on another aspect of music study, the Chair of the Supervisory Committee in consultation with the student will write one or more music faculty members in the minor area to construct an appropriate examination.

STEP 2. DISTRIBUTING STUDENT RESPONSES

The Graduate Secretary copies the student's theory/analysis project and written examination responses and distributes them to the appropriate faculty members. Students are asked to provide the student has completed the written examination.

STEP 3. THE ORAL EXAMINATION (2 hours)

The oral examination is flexible and wide ranging in content and, at the discretion of the Supervisory Committee, may possibly include re-examination of material contained in the theory project and the written examination, or may focus on other areas of theory, history, performance practice, or pedagogy. Students should consult with their advisor and the chair of their Supervisory Committee about what kinds of questions are apt to arise during the oral examination.

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

All Ph.D. Music Education students are required to pass both written and oral comprehensive examinations for continuation in candidacy. Students are evaluated annually by the Music Education Faculty. In the Ph.D. Music, in residence are expected to achieve candidacy before the end of a twenty-four month period of study. The Supervisory Committee must successfully defend a dissertation proposal and later defend a dissertation of original research before receiving the degree.

Annual Evaluations

The Ph.D. in Music Education prepares students for careers in higher education and provides opportunities to develop research, teaching, and service skills. Students are evaluated annually and are expected to meet specific academic year faculty will review each student's performance in the areas of teaching and professionalism, research, and service.

Year 1 Annual Review Artifacts

- CV/Activities of accomplishments that reflect developments in the student's career
- Teaching: A highly satisfactory teaching performance and page self- and peer evaluation of the teaching experience
- Research: A research paper based in the form of a manuscript submittable as an article to a music research or practitioner journal that demonstrates writing and critical thinking ability in the field of piano pedagogy. The manuscript must comply with the publication guidelines of a specific target journal in the field.
- Service/Outreach Students, in cooperation with their advisor, will arrange for service opportunities appropriate to the student's interest area.
- Reflective Statements in the areas of teaching, research, and service/outreach that demonstrate the student's developmental

Comprehensive Exams

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

- CV – A review of accomplishments that reflect developments in the students career
- Cover letter (2 pages maximum) that contextualizes the artifacts in the portfolio
- Digitally recorded teaching demonstrations, self- and peer evaluations from ASCEND
- Teaching Philosophy Statement (2 pages maximum) that reflects on the teaching artifacts and the goals of the Supervisory Committee and the Music Education Faculty. Students should consult the Handbook for the format of the exam requires that the student not only demonstrate the ability to write with ample access to existing literature in music education and music education research, but also the ability to write without the aid of printed or electronic resources.
- Research Paper (2 pages) in the format of a position paper. Students will use the advisor to contributors guidelines found in the Music Education Handbook for the length and formatting of the paper. Writing the paper topic will be given by the Chair of the Supervisory Committee, and the student will have one week to complete the exam.
  - Question 2 will center on a discipline-related topic chosen by the Chair of the Supervisory Committee. The student will have 1 hour to compose and answer the question. *Alternative:* At the discretion of the Supervisory Committee, minor-related students may write a discipline-related question in lieu of question 1 above.
- Most recent versions of Year 1 and Year 2 Research Artifacts, updated in light of the peer review process of the portfolio in the Spring Semester.

PH.D. (PIANO AND VOCAL PEDAGOGY) ANNUAL EVALUATIONS & COMPREHENSIVE EXAMINATIONS

All Ph.D. Piano Pedagogy students are required to pass both written and oral comprehensive examinations for continuation in candidacy. Students are evaluated annually by the Music Education Faculty. Full time Ph.D. students in residence are expected to achieve candidacy before the end of the fourth semester, following the precedent established by the Music Education Faculty. Students are expected to complete their coursework and successfully defend a dissertation of original research before receiving the degree.

Annual Evaluations

Year 1 Annual Review Artifacts

- CV/Activities of accomplishments that reflect developments in the student's career
- Teaching: A highly satisfactory teaching performance and page self-evaluation of the teaching experience
- Research: A research paper based in the form of a manuscript appropriate for submission to a music research or practitioner journal that demonstrates writing and critical thinking ability in the field of piano pedagogy. The manuscript must comply with the publication guidelines of a specific target journal in the field.
- Service/Outreach Students, in cooperation with their advisor, will arrange for service opportunities appropriate to the student's interest area.

Comprehensive Exams

Section 1: Professional Portfolio

- CV/Activities of accomplishments that reflect developments in the student's career with regard to teaching, research, and service.
- Digitally recorded teaching performances with self-evaluation and research artifacts from years 1 and 2.

Portion 2: Written Exam

The student will have 24 hours to answer five questions on discipline related topics chosen by the Chair of the Supervisory Committee in consultation with the committee. Questions relevant to the student's Program of Studies will take a form of a position paper. Students will use the advisor to contributors guidelines found in the Handbook for the length and formatting of the paper. Writing the paper topic will be given by the Chair of the Supervisory Committee, and the student will have one week to complete the exam.

- Question 2 will center on a discipline related topic chosen by the Chair of the Supervisory Committee. The student will have 1 hour to compose and answer the question. *Alternative:* For students who have declared a formal minor, a written examination expanding upon the information provided by the student in the major area exam as noted in paragraph (1) above and on related topics will be given and will center on a discipline-related topic chosen by the Graduate Faculty Member from the minor area who also serves as a member of the Supervisory Committee. The student will have 1 hour to compose and answer the question. *Alternative:* At the discretion of the Supervisory Committee, minor-related students may write a discipline-related question in lieu of question 1 above.
- Most recent versions of Year 1 and Year 2 Research Artifacts, updated in light of the peer review process of the portfolio in the Spring Semester.

Candidacy

In American higher education, Candidacy is a special status accorded a graduate student working on the final stages of the doctoral degree. The Supervisory Committee (SC) "qualifies" by the department but one is "admitted to Candidacy" by the university. Candidacy is not quite the same as ABD ("all but dissertation") status, since a student who is admitted to Candidacy is still officially a student. However, only a student who has passed his/her exams and defended a dissertation proposal (except for the dissertation) and the final oral defense, a student is admitted to Candidacy and is "ABD."

When a music student has substantially completed studies in the doctoral program (i.e., has completed most coursework, passed the Qualifying Exam, and has completed a dissertation proposal), the student should inform the coordinator of the doctoral program, who has reviewed any provisional admission requirements. The student's Supervisory Committee will recommend to the Office of Graduate Studies that the doctoral student be admitted to Candidacy. The Supervisory Committee completes an *Application for Candidacy Form*, available at https://www.wvu.edu/graduateschool/forms/Doctoral-Candidacy.pdf

A recommendation to admit a student to Candidacy. Students that the student be admitted to Candidacy in the DMA or PhD degree. This report is to be filed at least seven months prior to the final oral (defense) examination.

The final oral exam defense is the last step in the process.

https://www.wvu.edu/graduateschool/current/degrees/doctoral

Following admission to Candidacy the student must register in the Office of Graduate Studies during both semesters of each academic year until completion of the dissertation. Failure to register during each fall and spring semester results in termination of the Candidacy and the doctoral program.

REGISTRATION DURING CANDIDACY

During Candidacy, students register for the full and spring semesters using MyRed, which utilizes a standard web browser to access students records. In order to use MyRed, students are required to have PIN numbers. Students can request their PIN numbers from the Registrar's Office, 102 Stewart Hall, 293-5876 or www.wvu.edu/~registrar/pin.htm

IN ABSENTIA REGISTRATION FEES

Students who have completed all coursework but are candidate of Nebraska for tuition purposes while on campus but has non-being Candidacy, moved to another state or country, the student continues to pay resident tuition.

If a student was admitted to Candidacy and completed coursework but has not completed the dissertation, the student continues during Candidacy to pay non resident tuition. (This includes students who were Graduate Teaching or Research Assistants who have completed coursework and are working on their dissertation. Students who are not in 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.

However, if students are registering for only one credit hour, which is in EXCESS of their program requirements, the University remits the difference between resident and non resident tuition. Students are charged full tuition regardless of previous residency status.

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

- Have grades for all courses on the program except for dissertation (999) hours.
- Send email to Eva Buchanan requesting this benefit. (You need only make this request once; your ARD status, once approved, will remain in effect until you graduate.)

Complete an Application for Candidacy

APPLICATION FOR GRADUATION

Students must apply to graduate. If you intend to graduate at the end of a given semester, you must apply within the first four weeks of the beginning of that semester. Students can find the deadline for graduate applications (annual calendar). Applications for graduation may be submitted electronically via MyRED or by contacting the Office of the Graduate Registrar, 102 Stewart Hall, graduate@wvu.edu, 293-5876. Students should contact the Graduate Registrar, go to MyRED, and click on your **Academics** tab. This will take you to the online application.

Document and Final Composition

DMA DOCUMENTS

A written document is required of each candidate for a doctoral degree in music (DMA). A formal proposal describing the document must be approved by the Supervisory Committee. The document must be written in accordance with the Graduate School's Guidelines for Preparation of Doctoral Dissertations and the Supervisory Committee must approve the proposal. The proposal may be formally approved at any time during a student's course of study after the Program Of Studies has been approved. The document may be a lecture-recital, a pedagogy project, or a more normally more limited in scope than a Ph.D. dissertation, but demonstrates high standards of scholarship and contains original ideas. It may be a study of a single work or a group of related works, or a study of a genre or a result of long-term research. It may be a performance edition of a composition, or a pedagogy project, or an six double-spaced pages, excluding the complete bibliography, are controversy. The pages of the entire proposal should be numbered (beginning with page 1) and be consecutive. 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? Will this study change the view of the topic or break new ground in your discipline?
3. What is your methodology (or methodologies)? Will the document rely only on previously published secondary materials? Will it involve primary source materials? Will there be musical analysis?
4. Organization of the document: a tentative table of contents. The table of contents should be specific enough to show each chapter's topic.
5. The bibliography: only when using substantial primary sources should it be divided into two alphabets (one for "Primary sources" and one for "Secondary sources"). Unless the document is interdisciplinary, and if sources actually consulted for the project, should be used. Remember to follow one style manual consistently. Consult the style manual for the appropriate discipline. Remember to follow the style manual.

Sample proposals from the MUSIC 881 class may be accessed at this sort: Click Here to Download Samples

Prepare the proposal in the form of a letter to the Supervisory Committee. Students should begin writing with a signed in-house proposal cover sheet is provided by the Gleason Kieff School of Music Graduate Secretary, is given to the Secretary.

The DMA document normally concerns music from the student's performing medium and involves analysis of the musical study of that medium and pedagogy relating to it.

The major professor bears the primary 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 literature and methodology to provide the student with competent guidance. The major professor should have opportunity to read the project to ensure exhaustive research of the topic, a thorough and complete report of the findings, a logical presentation of the material, a competent and grammatically acceptable style, and a meaningful conclusion.

When the topic extends beyond the capabilities of one faculty member, co-major professors may serve the best interests of the student.

READING THE DOCUMENT WHILE IT IS IN PROGRESS

While the document is in progress, the major professor may assign a letter grade OR, in lieu of an "I" (Incomplete) the major professor may assign a letter grade. "IP" (In progress) indicates satisfactory work in progress (i.e., the student is making progress or effort as determined by the major professor). The student may not continue to register for a break new ground in a grade of "IP" or a letter grade for all dissertation hours is submitted to the Registrar.

The Supervisory Committee may also require the student to submit interim progress on their thesis or dissertation work. Consecutive grades of "IP" (as determined by the supervisory committee) may result in the GRADUM Graduate Committee placing the student on academic probation or dismissing the student from the university if the student's graduate status.

Note that on the final transcript, the "IP" and "XP" grades will count towards attempted hours but for Financial Aid purposes, they will count differently. Both grades will convert to an "F" on the official record if not graded on or before the last day of the semester. The "IP" and "XP" grades will count towards the 12 hours of full time enrollment status, such as students dismissed from the University, will be imposed for earning one or more "XP" grades.

THE READING COMMITTEE

After the document has been with the approval of the major professor, it goes to the Reading Committee. The Reading Committee shall consist of two members, excluding the Chair, chosen from and by the Supervisory Committee. The Chair shall notify the two members of the Reading Committee that they have been selected. The Supervisory Committee should approve the nomination either by mail or at a meeting of the Committee prior to the nomination. The Chair shall notify the Graduate Secretary of the nominees. The Graduate Secretary shall notify the Reading Committee members of their appointment.

Before the members of the Reading Committee receive the document for review (either in part or whole), the paper should be at a stage of progress that is worthy of scholarship suitable for critical examination. The document should be typed, double-spaced, and be in the form required by the Graduate School. Students should be aware that a student who fails to meet the Graduate School's Guidelines for Preparation of Doctoral Dissertations may not be allowed to defend the document.

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 more members of the Reading Committee report does not consider the document ready, 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 definite disapproval.

The Supervisory Committee should not accept a document which has been disapproved or unfavorably reported upon by the Reading Committee. If the document is rejected, the Supervisory Committee should advise if there criticisms involve extensive changes, the question of rejecting the document entirely or postponing its acceptance until the following semester should be considered by the Supervisory Committee.

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

1. A recommendation, accomplished by signing the Application for Final Oral Examination, by each member of the Supervisory Committee and the Reading Committee, that the student be admitted to the examination.
2. A statement signed by a majority of the Supervisory Committee indicating that the Committee has taken the student's case under advisement. The Supervisory Committee will subsequently recommend that the candidate be permitted to stand for oral examination.

The document and abstract 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, document, and abstract must be in the Office of Graduate Studies at least two weeks prior to the oral exam. The student is responsible for providing copies of the document and abstract to the members of the Committee. At least three weeks prior to the last published date for holding oral examinations. A waiver of the oral examination should be submitted if the student does not plan to make changes to the document.

FINAL COMPOSITION

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 a shorter duration may be more valuable than a longer work in a less complicated style.

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 a shorter duration may be more valuable than a longer work in a less complicated style.

The media chosen for the composition should be appropriate for the emotional content and formal plan of the work. Care should be taken to avoid the unnecessary use of extreme ranges and other practices that impose practical performance difficulties. If possible, the composition should be publicly performed and a commission (other than a student composition) should be considered as a means of providing a public hearing for the original(s).

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

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 completion of the course work and the passing of the Qualifying Examination. Normally, the proposal should be in complete or possible and consist of a general outline of the work. Such "pre-compositional" sketches, drafts, and/or models as the composer may have made should be included in the proposal. Such sketches, drafts, and models are not to be considered as the final composition.

DMA composers are also required to write a document. A substantial written analysis of the Final Composition is the usual and most acceptable form of this document. The procedures for guiding the progress of the Final Composition document are the same as those for the document. The document should be typed, double-spaced, and be in the form required by the Graduate School. Students should be aware that a student who fails to meet the Graduate School's Guidelines for Preparation of Doctoral Dissertations may not be allowed to defend the document.

The Supervisory Committee must approve the scheduled dates for the Defense. The Supervisory Committee will give final approval to the document and the Final Composition at the time of the Final Oral Examination. The student should be prepared to defend the Final Composition in the second week of classes in the fall semester through the final exam period of the spring semester). The major professor and the Supervisory Committee may approve the scheduled dates for the Defense. The Supervisory Committee must approve the scheduled dates for the Defense. The student should be prepared to defend the Final Composition in the second week of classes in the fall semester through the final exam period of the spring semester). The major professor and the Supervisory Committee may approve the scheduled dates for the Defense. The Supervisory Committee must approve the scheduled dates for the Defense. The student should be prepared to defend the Final Composition in the second week of classes in the fall semester through the final exam period of the spring semester).

Document and Dissertation Defense and Deposit

AN IMPORTANT REMINDER: Note that it is wise to allow adequate time for the submission of the Application for Final Oral Examination (see below) and for review of the document to ensure that it is ready to be defended, a copy of the document and the abstract have been submitted to the Graduate Secretary and distributed to the Supervisory Committee Chair, shall be provided to each member of the Reading Committee a minimum of 4 weeks prior to the scheduled date of the Defense, and the Supervisory Committee members have had time to review the Document Defense. Failure to meet these deadlines will potentially delay graduation.

The Graduate Assistant Director of Graduate Studies will send a reminder to students (from the beginning of the second week of classes in the fall semester through the final exam period of the spring semester). The major professor and the Supervisory Committee must approve the scheduled dates for the Defense. The student should be prepared to defend the Final Composition in the second week of classes in the fall semester through the final exam period of the spring semester).

take place prior to the deadline set for the semester by the Office of Graduate Studies for administering the Final Oral Examination.

The Office of Graduate Studies requires that the Application for Final Orals be submitted two weeks prior to the scheduled defense. This procedure is initiated by completing the *Application for Final Oral Examination Form* available from the Office of Graduate Studies website:
https://www.unl.edu/gradstudies/current/Doctoral-FinalOral.pdf
The application must be signed by the major professor and by two other members of the committee who have read/reviewed enough of the document to agree that the defense should proceed.

The Defense is primarily an oral defense of the document or composition, but 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. The final examination for the doctoral degree is oral and open to members of both the University community and the public. The Supervisory Committee determines the defense's format, character, and length. The examination may be devoted to the special field of the document or to the Candidate's general knowledge, or it may be designed to test judgment and critical powers. During the document presentation and general questioning all persons may be present. At the end of the public hearing there will be a closed questioning session of the examination where all persons except the Candidate, Supervisory Committee, and invited faculty must be excused. The final oral examination over the document may be waived only with the consent of the Graduate Dean.

If it is necessary, a Defense may proceed with only three members of the Committee present. The absent Committee member, however, must approve the document and sign the necessary forms. In the event that members of the Supervisory 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 oral 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 & DEPOSIT OF DOCUMENT

Instructions for procedures after the final oral examination, typing instructions, and deposit of document are available from the Office of Graduate Studies website under Current Student Resources (www.unl.edu/gradstudies/current/degrees/guidelines/doctoral). 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 dissertation that will be uploaded to ProQuest and deposited in Love Library. The specific details for how to upload and deposit are in a set of final instructions that you will receive from the Doctoral Program Specialist in the Office of Graduate Studies.

In general terms, after you finalize the electronic version of your dissertation, you will sent it to the Doctoral Program Specialist for final approval. Once approved, you will upload it to ProQuest (and UNL's Digital Commons, if desired), following the instructions provided to you. You do not need to create a bound copy of a typescript of your document; bound copies are not a part of the depositing process and are not overseen by Graduate Studies.

Finally, you will deposit a set of materials at Love Library that includes (but is not limited to) final copies of the title page and abstract, the signature page, and the e-mail you received from ProQuest confirming the upload of your document. For more information, see https://www.unl.edu/gradstudies/current/degrees/doctoral#deposit.

Time Limit

The time limit on granting the Doctoral degrees 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 Glenn Korff 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 license 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*.

LEAVE POLICY

Graduate students are expected to maintain active status through continuous registration from the time they matriculate until they graduate. However, the Office of Graduate Studies recognizes that sometimes life events may make it impossible to continue active participation in a degree program. An Academic Leave of Absence makes it possible for a student to temporarily suspend his or her graduate studies and the pursuit of a degree. Providing a process for students to request—and take—an approved leave of absence from their studies for a specified period of time ensures that students have an opportunity to return to the University under the rules and policies in effect when they left and without affecting their time to degree. For a detailed exposition of the rules and policies surrounding academic leaves, see https://www.unl.edu/gradstudies/bulletin/leave.

Graduate Solo Competition

Graduate Solo Competition

Rules and Guidelines

The Graduate Solo Competition is held during the fall semester, and all dates and deadlines for the competition will be announced early in 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 in the fall semester before Fall Break, will be area-based (the six areas for this competition are brass/percussion; organ; piano; string; voice; and woodwinds), and the first round will be organized, coordinated and monitored by the faculty member who is head of the area. No more than three finalists from each area may be put through to the final round of competition. This final round of competition, open to observers, will be organized, coordinated and monitored by a designated School of Music faculty coordinator. It will take place each year after Fall Break, on a weeknight later in the month of October, from 6:30 to 9:30 pm in Westbrook Recital Hall (rm 118). All dates and deadlines for the competition will be announced early in the fall semester.

The Graduate Solo Competition is held in conjunction with an Undergraduate Solo Competition that is run at the same time of the fall semester. No more than two graduate students and two undergraduate students will be named winners each year. Assuming that all required rules and guidelines have been satisfied, the sole criteria for selection of the winner(s) is the quality of the performance. In the case of multiple movements, or arias for example, judges may specify those that qualify for the concert. The judges may select four, three, two, one, or no winner depending on the quality of the performances heard during the Graduate and Undergraduate competitions.

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. Winners are ineligible as candidates in future Graduate Solo Competitions if pursuing the same degree.

The online application form for the competition can be found on the Glenn Korff School of Music website under *Current Students* under *Forms* at https://arts.unl.edu/music/solo-concerto-competition-application and this site will begin accepting submissions in August. Upon submission your application will automatically be sent to your applied teacher, ensemble director, and the competition coordinator. The coordinator will provide all application information to the area heads, who will then coordinate the preliminary competition rounds.

In addition to standard information including student name, performance area, year in school, and current contact information, the application requires:

1. The title, movement(s), composer (and arranger if applicable) of the music, with biographical dates and any other appropriate information, printed exactly as it should appear in a concert program.

2. 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 must be the same as that for the concert. At each round of the competition it is expected that candidates will supply one copy of the music for the judges. Photocopies are not permitted.

The composition chosen by the student must be performable by resources available at UNL. Further the complete score and parts for the accompanying ensemble must be available for purchase or rental. If in doubt, the student and the student's applied studio instructor should consult with the appropriate music director of the accompanying ensemble in advance of the first round of competition to ensure availability of music, accompaniment capability, and appropriate instrumentation/ensemble size requirements.

Three professional musicians from outside the Glenn Korff School of Music are brought in to adjudicate the final round of the competition. UNL Symphony Orchestra and University 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 accompanists for their own students.

Student Service Organizations

The following organizations participate in many activities to serve the Glenn Korff 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.

Doctoral Procedures at a Glance

Doctoral Procedures at a Glance

Supervisory Committee and Program of Studies

- Chair and student determine committee's membership and student submits Appointment of Supervisory Committee for the Doctoral Degree to the Graduate Committee for approval.
- 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:
- Chair and student complete draft of Program of Studies.
- Draft is approved by the Supervisory Committee.
- Student submits to Graduate Committee for approval.
- Approved Program of Studies sent to Office of Graduate Studies to be recorded.

Comprehensive Exams

- Piano Proficiency (required of DMA composition and conducting students only) must be completed before the Comprehensive Examination may be scheduled.
- 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 Glenn Korff 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 the Supervisory Committee meets to evaluate the structure of the exam and discuss suggestions that the members may have for the student concerning what to study (the Direction of 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) is chosen from among the members of the Supervisory Committee.
- After approval of the student's document has been given by the supervisor, the supervisor presents the 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 Office of Graduate Studies (must be at least three weeks before the oral defense examination).
(www.unl.edu/gradstudies/current/degrees)

Final Oral Examination (Document Defense)

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

Graduate Forms:

- Appointment of Supervisory Committee
- Program of Studies
- DMA Recital Attendance (must be returned to the Music Office at least 2 weeks prior to the degree recital)
- Graduate Recital Approval
- DMA Comprehensive Examination Application (No Related Area)
- DMA Comprehensive Examination Application (With Related Area

Required Procedure and Timeline for Exam Administration

Committee votes approval for student to take Written Exam (signature and date on this form)
Questions assigned to committee members by chair
Questions submitted to chair (must be at least one month before exam)
Questions circulated to committee members for approval
Approved questions filed with graduate secretary (must be at least 3 business days before exam)
Committee members receive a copy of the written questions and answers
Committee votes approval for student to take Oral Exam

Form: DMA Document Proposal

Form: Application for Admission into Candidacy

Form: Application for Final Oral Exam

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