

# NDSU Challey School of Music Graduate Handbook

## TABLE OF CONTENTS

|  |    |
|--|----|
| I. Introduction .....  | 2  |
| II. Degrees Offered .....                                    | 4  |
| The Master of Music in Performance or Conducting .....       | 4  |
| The Master of Music in Music Education.....                  | 4  |
| The Master of Music in Music in Music Theory Pedagogy .....  | 5  |
| The Doctor of Musical Arts in Performance or Conducting..... | 5  |
| Residency Requirements.....                                  | 5  |
| III. Enrollment Information .....                            | 6  |
| Full-time enrollment .....                                   | 6  |
| Minimum enrollment .....                                     | 6  |
| Late enrollment .....  | 6  |
| Continuous Enrollment .....                                  | 6  |
| Leave of Absence.....  | 7  |
| IV. Application /Audition Requirements.....                  | 7  |
| Online application.....                                      | 7  |
| Audition/Interview .....                                     | 7  |
| Diagnostic exams .....                                       | 7  |
| Timetable and Requirements for 702, 704, and 748.....        | 8  |
| V. Advising.....   | 8  |
| Supervisory Committee .....                                  | 8  |
| Plan of Study.....   | 9  |
| Timeline and Checklist for M.M.M.E. Students.....            | 9  |
| Timeline and Checklist for M.M. Students.....                | 10 |
| Timeline and Checklist for D.M.A. Students .....             | 10 |
| VI. Academic Policies .....                                  | 11 |
| General Policies .....                                       | 12 |
| Academic Warning .....                                       | 13 |
| Academic Probation.....                                      | 13 |
| Transfer Credits .....                                       | 13 |

|   |    |
|---|----|
| VII. Graduate Assistantships .....  | 13 |
| Overview.....   | 13 |
| Assistantship Categories .....  | 14 |
| Assistantship Calendar.....   | 15 |
| Loads and Stipends .....  | 15 |
| Tuition and Fees.....   | 16 |
| Work Philosophy and Outside Employment.....                                   | 16 |
| Amenities and Office Procedures .....   | 16 |
| VIII. General Policies .....  | 17 |
| Time Limitations.....   | 17 |
| TOEFL Requirement .....   | 17 |
| Academic Honesty .....  | 17 |
| Previous enrollment in MUSC 748—Music Bibliography and Research Methods ..... | 18 |
| IX. Additional Degree Requirements .....                                      | 18 |
| Language Requirements.....  | 18 |
| Ensemble Requirements.....  | 19 |
| Keyboard competence.....  | 19 |
| Recitals.....   | 19 |
| Specific Area Recital Policies.....   | 20 |
| X. Final Exams.....   | 27 |
| XI. Final Document .....  | 28 |

## I. INTRODUCTION

*History and Background:* Music activities began at the North Dakota Agricultural College in 1903, and have been a part of the institution ever since. The current graduate program in performance and conducting was started in 2002, the master’s in music education was added in 2008, and the master’s and doctoral tracks in collaborative piano were added in 2015. The master’s degree in music theory pedagogy began in 2019.

We feature the only master’s and doctoral program in performance and conducting in North Dakota, South Dakota, Wyoming, Montana, Idaho, western Minnesota, and eastern Washington. We have prepared professional teachers, performers, conductors, and faculty members in higher education with a high degree of musical and employment success. The NDSU School of Music (formerly the Department of Music) was inaugurated on September 26, 2012. As a result of a generous endowment gift from the Robert and Sheila Challey family, the School of Music was named the Challey School of Music (CSoM) on October 8, 2014, and is the only named academic unit at North Dakota State University.

*Roles:* Graduate students in the School of Music assume two distinct but interrelated roles. They are students in the most rigorous sense—expected to further their musical education in their specialty areas as well as in music coursework and experiences that directly support those specialties. Expectations are uncompromising, and based on the philosophy that anything less than excellence in their roles as graduate scholars is unacceptable. If graduate students have assistantships, they are also *de facto* staff members, charged with the responsibility to act as teachers, performers, scholars, researchers, and staff assistants to nurture other NDSU students and to assist NDSU faculty members. Expectations are equally rigorous and uncompromising.

*Behavior:* Graduate students must comport themselves as role models for other students, and also, if they have assistantships, as responsible staff members. NDSU graduate students treat all students with respect and understanding, encourage student learning, reward student excellence, behave compassionately and ethically in all interactions with all members of the greater NDSU community, and always act as respected and respectful representatives of NDSU and the Challey School of Music. Any graduate student who does not continuously demonstrate these characteristics may lose privileges or support, or may be dismissed from the program. More specifically, students must read and follow the NDSU Code of Student Conduct document <https://www.ndsu.edu/fileadmin/policy/601.pdf>, and also, since School of Music assistantship responsibilities often involve “power differential” relationships, the NDSU policies regarding consensual relationships, [https://www.ndsu.edu/fileadmin/policy/162\\_1.pdf](https://www.ndsu.edu/fileadmin/policy/162_1.pdf). Graduate students also must follow NDSU requirements concerning annual sexual harassment training and Title IX training. The preceding policies are regulatory, but on a positive note, NDSU Music encourages and rewards graduate student successes and appropriate behavior, and provides opportunities for healthy growth and development.

Graduate students with assistantships that place them in teaching or supervisory positions with other students are expected to uphold standards of professionalism in behavior, appearance, dress, and manner. A graduate teaching assistant is not in a peer relationship with students when they are teaching or supervising. Neatness in dress and appearance is expected. If you have questions about what is appropriate, seek counsel from your advisor or the graduate coordinator.

*Evaluation:* Graduate students with assistantships are evaluated every year, usually every semester. The evaluation is administered by the advisor and other involved faculty members, and the written summary of the evaluation is placed in the student’s file, to be used in the renewal of assistantships and eventual letters of recommendation.

*Disciplinary Actions:* Problematic progress toward degree, problematic performance of duties, and/or problematic behavior on the part of graduate students may result in change of academic status, counseling, reprimand, loss of privileges or assistantship benefits, suspension, or dismissal from the program. These actions are taken after consideration by and recommendation of the advisor, the faculty, and the administration of the Challey School of Music (CSoM). A student may appeal such a decision through a written request including appropriate documentation to the Director of the School of Music within a week of the action. In the case of an appeal, the Director may call a meeting of appropriate individuals for further information, and will rule on the appeal after consultation with the advisor and other faculty who may be involved

in the action. The result of the appeal will be communicated to the student, the faculty, the Dean of the College of Arts, Humanities and Social Sciences, and the Dean of the Graduate School.

*Communication:* The NDSU email address is the official communication channel used by instructors, colleges, departments and administrative offices. Graduate students are expected to check their email several times daily and to be prompt in replying.

*The Handbook:* This document is updated continually and the most current revision always applies unless waived or modified as petitioned through the graduate coordinator. The current version of the Handbook is online, accessible from the School of Music webpage. The information in the Handbook is to be used in conjunction with the Graduate School Catalog, found online and accessible from the Graduate School webpages. If there are differences among the current Handbook, the version of the Handbook in effect at your matriculation, and/or the Graduate Catalog, consult the graduate coordinator. Resolution is always ultimately a decision of the faculty of the Challey School of Music.

It is the responsibility of the graduate student to know the requirements of their program.

## II. DEGREES OFFERED

### THE MASTER OF MUSIC IN PERFORMANCE OR CONDUCTING

The M.M. in either performance or conducting provides opportunities to refine and augment knowledge and to develop professional competence beyond the typical undergraduate experiences. The degree is offered with specializations in vocal performance, piano performance, collaborative piano performance, instrumental performance on selected instruments, choral conducting, and instrumental conducting for wind and percussion ensembles. The degree is most beneficial if experienced over two years of residency with optional summer work, but may be accomplished through part-time study, depending on availability of faculty resources and scheduling considerations. It is not possible to accomplish the M.M. in performance or conducting with summer study only. After completion of or during the last semester of coursework, students engage in capstone experiences of comprehensive examinations and the recital.

### THE MASTER OF MUSIC IN MUSIC EDUCATION

The Master of Music in Music Education Degree is designed to be completed in three summers or in a combination of summers and the academic year. Classes are offered both online and on campus, making this 30-credit program convenient for professional teachers working in the field. The program offers flexible classes and personal attention. Coursework can be focused on elementary, choral/vocal, or instrumental music education. Students complete a four-credit practicum resulting in a written document detailing the investigation or application of knowledge, planned jointly by the student and her/his advisor.

## THE MASTER OF MUSIC IN MUSIC IN MUSIC THEORY PEDAGOGY

The M.M. in Music Theory Pedagogy may be pursued as a stand-alone 30-credit degree, but is primarily intended as a parallel major or degree for students in performance or conducting who wish to augment their employability in higher education. The degree can share eleven credits with performance or conducting degrees and offers training and content work in teaching music theory, analysis, and ear training. The degree features opportunities for mentored teaching in the underclass curriculum and typically adds one year to the parallel degree track.

## THE DOCTOR OF MUSICAL ARTS IN PERFORMANCE OR CONDUCTING

The D.M.A. provides the opportunity to achieve artist-level capabilities in performance or conducting. Specialties include vocal performance, piano performance, collaborative piano performance, instrumental performance on selected instruments, choral conducting, and instrumental conducting with a wind/percussion emphasis. The degree is most beneficial if experienced with virtually all coursework taken in residence and while holding a teaching assistantship. For students with a master's degree, this usually takes two to three years of fulltime study, often with summer study. Some flexibility is possible, but see specific residency requirements below. Students engage in capstone experiences that include qualifying examinations, recitals, and a final document.

The D.M.A. has a minimum of 90 hours of coursework beyond the baccalaureate degree. Students with a master's degree from an accredited institution may apply up to 30 hours toward the 90-hour total, subject to the recommendation and approval of the advisor, the graduate coordinator, and the director of the CSoM.

## RESIDENCY REQUIREMENTS

**M.M.:** No residency requirement. The music education track is designed to be accomplished through part-time study. In the performance and conducting tracks, full-time study is typical and encouraged.

**D.M.A.:** Most D.M.A. students with a master's degree spend three years at NDSU, the first two in fulltime residence with an assistantship, the last year with a more limited load and limited assistantship while they complete terminal requirements.

For students in conducting or performance who already have a master's degree in their discipline, two or three years of residency is typical. At least one year is required, and presumes that at least a year of residency has been spent in the previous master's degree. A residency of only one year is atypical and must be approved by the graduate coordinator on the basis of an acceptable plan of study developed in advance. Due to course rotations and faculty availability, it

is usually not possible to design a program with only one year of fulltime residency. In any case, a residency of only one year is discouraged. One year is defined as two consecutive semesters of residency of at least 9 credits each, not including the summer session.

There may be rare cases in which a student is admitted to the D.M.A. without a master's degree in her/his specialty track, or in which the student has fewer than 24 transfer credits from a master's degree. In these cases, a special residency plan must be developed and approved by the graduate coordinator, the prospective advisor, and the director of the CSoM.

### III. ENROLLMENT INFORMATION

#### FULL-TIME ENROLLMENT

Nine or more credits are considered a full-time graduate load. To receive financial aid, students must be enrolled in at least five credits. Loan deferment may also require full- or half-time status. Eligibility varies with financial aid programs and students should contact their lender for requirements. Graduate Assistants working 18 or greater hours per week are considered full-time if registered for five or more graduate credits. Federal laws have some effects on international students with respect to credits and assistantship duties. See the graduate coordinator for details. You may also contact the student services associate for the College of Arts, Humanities and Social Sciences, Melissa Selders-Ortez at [melissa.seldersortez@ndsu.edu](mailto:melissa.seldersortez@ndsu.edu).

Graduate students who intend to register for more than 15 credits must secure the approval of their advisor, the graduate coordinator and the Dean of the Graduate School.

#### MINIMUM ENROLLMENT

Graduate students who are not required to have full-time status are not required to enroll in a specific number of hours. All graduate teaching assistants must be enrolled in a minimum of five hours each semester.

#### LATE ENROLLMENT

No enrollments are permitted after the 20th day of class. Graduate students must have all financial obligations cleared with the NDSU Business Office before the 20th day of class.

#### CONTINUOUS ENROLLMENT

Students are required to register for at least one credit each semester (Fall and Spring) until all degree requirements are completed, including submitting final copies of a terminal written document. The graduate dean will approve the degree only after the student has registered for any semesters not covered by either registration or leave of absence, but not more than four credits total.

A student who has not registered for longer than a continuous two-year period must also reapply for admission and is subject to the degree requirements at the time of readmission.

Continuous enrollment for M.M. in Music Education students is considered to be six credits per calendar year.

## LEAVE OF ABSENCE

Students who interrupt their graduate program prior to the completion of all degree requirements must maintain continuous enrollment for Fall and/or Spring Semesters of the absence, or obtain a leave of absence, using the form [here](#).

NOTE: Leaves of absence do not alter in any way the seven and ten-year time limitations discussed later.

## IV. APPLICATION /AUDITION REQUIREMENTS

### ONLINE APPLICATION

Go [here](#) to begin the online application. When the application is complete (including all references and transcripts), the Graduate School will inform the CSoM. At that time, if invited, the prospective graduate student will be able to schedule your interview/audition. Some students, especially those with non-traditional backgrounds of study that differ from NASM guidelines, may be asked to demonstrate NASM standards of competence at any point in the application process.

### AUDITION/INTERVIEW

Prospective students in the M.M. or D.M.A. in performance or conducting whose written applications have been favorably reviewed will be invited to prepare an audition for admission to the program. The music performed for the audition must be approved by the appropriate area. The audition should be scheduled through the student's prospective advisor and the graduate coordinator. During the audition and interview, students should be prepared to discuss their educational and career goals.

If unsatisfactory, an audition may be repeated (but only once), at the discretion of the area faculty.

### DIAGNOSTIC EXAMS

There are no diagnostic examinations for the Master of Music Education students. Other new graduate students must take diagnostic examinations in music history/literature and in music theory/analysis prior to the first semester of enrollment. In the choral conducting and voice areas

there are also assessments in diction. In the Master of Music in Music Theory Pedagogy, there are diagnostic exams in theory, analysis, ear training skills, and keyboard skills. The examinations will be given the week before classes. The purpose is to demonstrate ability to undertake coursework leading to a graduate degree, and to require or recommend other coursework, including remedial studies. The examinations will also help determine the specific program of study.

There will be a two-day workshop with graduate students the week before classes begin in the fall semester. New graduate students take diagnostic examinations, work with advisors, learn box office and other staff procedures, get computers initialized, get keys, discuss assistantship duties, fill out forms for the CSoM office staff, and undergo orientation to assistantship and teaching responsibilities.

## TIMETABLE AND REQUIREMENTS FOR 702, 704, AND 748

As a result of diagnostic examinations, 702 (Graduate Theory Survey) and/or 704 (Graduate History Survey) may be required before a student takes further coursework in theory and history. 702 and 704 are online courses and do not count toward degree credit counts or as elective credits in the performance, conducting, or theory pedagogy tracks.

If a student is required to take 704 (Graduate History Survey), the course is taken in the Fall, in the first semester of residency. If a student is required to take 702 (Graduate Theory Survey), the course is taken in the Spring, in the second semester of residency. 748 (Bibliography and Research Methods) is required of all M.M. and D.M.A. students in all tracks except music education, and is taken in the Spring semester during the first year of residency.

## V. ADVISING

### SUPERVISORY COMMITTEE

Typically, the major professor is the primary advisor for a student's program. Ultimately, the faculty members in the student's area are responsible for advising throughout the program, including the plan of study, recitals, etc. All faculty members are responsible for knowing the programs in their areas. The graduate coordinator may advise incoming students in the Fall semester, then pass the responsibility to the area. The supervisory committee (except in the D.M.A. for the outside member) should be formed during the semester during or immediately after the major is identified for the student, before the plan of study is formulated. All committee members may contribute to the plan of study.

If a master's student in performance has an adjunct faculty member as their applied teacher, that faculty member is known as the recital director, and a formal advisor is named within the student's area. Both the recital director and advisor serve on the student's committee.

The supervisory committee will have at least three members. The members consist of:



1. The major advisor, who must be a full or associate member of the graduate faculty. The student's advisor is assigned by the area, will act as the chair of the student's supervisory committee, and will be in charge of the Plan of Study. The remaining members of the committee must be agreed upon by the student, the major advisor and the graduate coordinator, and be approved by the Dean of the Graduate School.
2. A second member, who must be a full or associate member of the graduate faculty. This person will also be in the student's major area.
3. A third member, from music history or music theory.
4. The Graduate School appointee (not necessary for M.M. students), must be a full member of the NDSU graduate faculty from outside the student's program. If the outside faculty member is in the same college as the major, the outside faculty member must be tenured. This appointment is officially made by the graduate dean, but suggested by the area. The role of the Graduate School appointee is to ensure that the student's Plan of Study follows Graduate School guidelines and that other Graduate School policies are observed. The Graduate School appointee also ensures that the expectations for the student's performance are reasonable and that interactions with the supervisory committee are conducted on a professional basis.

NOTE: Other qualified individuals may participate as committee members following approval by the Graduate Dean upon a recommendation accompanied by rationale and curriculum vitae by the appropriate program administrator and academic dean.

The supervisory committee members are agreed upon by the major advisor and student, and approved by the graduate coordinator of the CSoM and the Dean of AH&SS, and is recommended to the Dean of the Graduate School for final approval.

The committee assists the student in the preparation of a plan of study and advises the student throughout graduate work.

## PLAN OF STUDY

The student should develop a tentative plan of study in consultation with the advisor during the first semester. (Since most music students cannot fit all of their courses on one page, a document listing the additional courses may be attached.) When approved by the committee and the graduate coordinator, it should be submitted to the Graduate School. If a plan changes (except for the semester in which classes are taken), there is a change form.

## TIMELINE AND CHECKLIST FOR M.M.M.E. STUDENTS

[Plan of Study](#) - Master's Degree Plan of Study

Submit to Graduate School within first year of study

Signatures: Committee

[Practicum Report](#)

Submit to Graduate School within seven (7) days of completing this report.

Signatures: Committee

[Application for Graduation](#)

Signatures: Advisor

[Report of Final Exam](#)

Submit to Graduate School as soon as the examination is completed.

Signatures: Committee

## TIMELINE AND CHECKLIST FOR M.M. STUDENTS

[Plan of Study](#) – Master’s Degree Plan of Study

Submit to Graduate School within first semester of study

Signatures: Committee of three faculty members; one must be history/theory, and CSoM director or graduate coordinator

[Request to Schedule Comprehensive Examination](#)

Submit to Music Office at least two weeks before the examination

Signatures: Advisor

[Report of Comprehensive Examination](#)

Submit to Music Office as soon as examination is completed (submitted by your advisor)

Signatures: Advisor

[Report of Final Recital](#)

Submit to Graduate School right after the recital (submitted by your advisor)

Signatures: Committee

[Application for Graduation](#)

Signatures: Advisor

Committee members will attend the comprehensive oral exam and the recital.

## TIMELINE AND CHECKLIST FOR D.M.A. STUDENTS

[Plan of Study](#) – Doctoral Degree Plan of Study

Submit to Graduate School within first year of study

Signatures: Committee of four faculty members (one must be history/theory AND one faculty member from outside the music area) and CSoM director or graduate coordinator

[Report of Language Exam](#) (if required by the area)

Submit to the graduate coordinator only as soon as examination is completed

Signatures: Advisor

[Report of DMA Choral Conducting International Phonetic Alphabet Exam](#)

Submit to the graduate coordinator as soon as examination is completed

Signatures: Advisor

### [Request to Schedule Comprehensive Examination](#)

Submit to Graduate School at least two weeks before the examination

Signatures: Advisor and CSoM director or graduate coordinator

[Report of Comprehensive Examination](#) for the D.M.A. (after both the written and oral exams are finished)

Submit to Graduate School as soon as examination is completed (submitted by the advisor)

Signatures: Committee

### [Application for Graduation](#)

Signatures: Advisor

### [Request to Schedule Final Lecture Recital D.M.A.](#)

Submit to Graduate School at least two weeks before the recital

Signatures: Advisor and CSoM director or graduate coordinator

### [Report of Final Lecture Recital D.M.A.](#)

Submit to Graduate School right after the recital (submitted by the advisor)

Signatures: Committee

### **Details to know:**

- The language exam must be taken before the final recital.
- The outside committee member needs to attend the comprehensive oral exam and the final lecture recital. The outside committee member should also have the opportunity to review the final document. The advisor and student will determine the involvement of the outside member.
- The comprehensive exam and lecture recital cannot take place in the same semester.
- The [disquisition approval](#) form as well as the [IRB form](#) (if necessary) is signed by the committee. ([more information about IRB requirements](#)).
- If the disquisition is completed and you would like to submit it to the graduate school before the lecture recital, the student will need to have the approval page signed by all committee members and submitted with the disquisition.
- **Students have one year from the final lecture recital to finish the disquisition, including graduate school approval.**

## VI. ACADEMIC POLICIES

Students must be aware of the curricular requirements for their degree programs, and also aware of course rotations and scheduling. Further, there are requirements or guidelines for certain courses:

702 (Graduate Theory Survey) and 704 (Graduate History Survey)

M.M. in Music Education: These classes are the required history and theory/analysis courses for the Master of Music in Music Education degree.

M.M. and D.M.A. in performance and conducting: As a result of diagnostic entrance examinations, 702 and/or 704 may be required before or simultaneously with further coursework in theory and history. 702 and 704 are online review courses and do not count toward degree credit counts or as elective credits in the performance, conducting, and music theory pedagogy tracks.

If a student is required to take 704 (Graduate History Survey), it is taken in the fall, in the first semester of residency. If a student is required to take 702 (Graduate Theory Survey), the course is taken in the spring, in the second semester of residency. Other courses and timetables (including undergraduate courses or experiences) may be required depending on the student's preparedness for graduate study in any area.

#### 748 (Bibliography and Research Methods)

748 is required of all M.M. and D.M.A. students in the performance and conducting tracks, and is taken in the Spring semester during the first year of residency.

#### 789 (Thesis)

Four credits of 789 are required of D.M.A. students. The first credit is taken in the fall of the first year of residency; the second credit is taken in the fall of the second year of residency; the last two credits are taken as arranged with the student's advisor and committee.

#### **Applied Study**

Applied study for performance majors consists of a one-hour lesson weekly. D.M.A. students register for 4 credits; M.M. students register for 2 credits. If faculty loads permit or adjunct instruction is available, performance graduate students may also have elective study on secondary instruments, and conducting students may have elective applied instrument or voice study. These are generally ½ hour lessons with juries and studio policy requirements as set by the instructor.

## GENERAL POLICIES

- Only courses with grades of A or B count toward the degree. A grade C or lower in a required course mandates re-taking the course.
- If any undergraduate courses are required in your program (as a result of diagnostic examinations or inadequate course work in undergraduate or master's work), the tuition waiver (for a student with an assistantship) will not cover those credits. See below for languages, however.
- At any point in the degree a student may be dismissed for inadequate progress toward the degree. Such decisions are made by the student's advisor, with approval from the committee, the graduate coordinator, and the director of the CSoM. There are added details in the Introduction section of this document.
- Students are required to register for at least one credit each semester (fall and spring) until all degree requirements are completed, including the final document. The graduate dean will not approve the degree until the student has registered for the number of credits

of research for any semesters not covered by either registration or leave of absence, but not more than four credits total. A student who has not registered for longer than a continuous two-year period must also reapply for admission and is subject to the degree requirements at the time of readmission. M.M. in Music Education must register for six credits per year in order to be in compliance with the continuous enrollment requirement.

- The grade of “incomplete” is given only in exceptional circumstances, and with strict procedures for completion. See the graduate coordinator for details, if necessary.

## ACADEMIC WARNING

Any student whose cumulative grade point average drops to less than 3.0 at any time is automatically placed on academic WARNING. Any student admitted in CONDITIONAL status because of grade deficiency is automatically placed on academic WARNING. If a student on academic WARNING fails to achieve a cumulative grade point average of at least 3.0 in the subsequent semester of attendance, then the student will be placed on academic PROBATION.

## ACADEMIC PROBATION

A student on academic PROBATION may not continue the pursuit of the graduate degree program without a waiver from the dean of the Graduate School acting on a recommendation from the appropriate program administrator. This recommendation must include a review of the student's status and a proposed plan of remediation that will allow the student an opportunity to return to a cumulative grade point average of at least 3.0 within one additional semester. If the cumulative grade point average is not at least 3.0 after this one additional semester, the student will be dismissed from his or her graduate program.

A student on academic PROBATION is not eligible for a graduate assistantship or tuition waiver.

## TRANSFER CREDITS

Transfer credits are determined by the advisor and the committee by the end of the first month. For M.M. students, up to nine credits may be applied from outside post-baccalaureate work, approved by the advisor and graduate coordinator. For D.M.A. students—of the 90+ hours in the post-baccalaureate program, up to 30 credits may be applied (from post-baccalaureate work, usually a master's degree), approved by the advisor, the student's committee and the graduate coordinator.

# VII. GRADUATE ASSISTANTSHIPS

## OVERVIEW

Assistantships benefit both the student and the CSoM. They provide significant professional experience for the student as well as staffing assistance for the CSoM. Success in a graduate's first college-level position is often dependent upon training and success as a graduate assistant.

As a result, the Challey School of Music endeavors to provide students with broad assistantship experiences that will prepare their professional future. At the same time, the CSoM is able to fund tuition waivers and assistantship stipends by means of assigning graduate assistantship hours in clerical and staff duties as well. Graduate assistants should expect a wide range of duties.

Assistantships are assigned for the academic year, but are subject to modification or withdrawal at any time at the discretion of the CSoM. Poor performance of duties or conduct not consistent with expectations as described in the Introduction of this document will result in reassignment, reduction, or rescinding of assistantships. Assistantships are not guaranteed for the entire period of residency, though the School of Music attempts to do so, making them available for two years for both master's and doctoral students. A third year of assistantship support is occasionally available for well-qualified doctoral students. Assistantship duties and hours are based on strengths, areas identified for students' development, their class load and class schedule, and the needs of the CSoM.

A graduate assistant should not view the assistantship as hourly work for hire that is consistent week-to-week. Faculty members experience periods of seemingly overwhelming time commitment, and also periods that are comparatively calm. Some assignments may require very little for a period of weeks, followed by weeks of significant commitment. While this is not always convenient to a student's schedule, it is the nature of our profession. Realizing this, graduate assistants must stay well ahead in coursework and applied studies so that they are prepared when extra time is required.

## ASSISTANTSHIP CATEGORIES

Graduate assistants (GAs) may be assigned one or more of the following assistantship duties.

### **Box Office**

- GAs may work either in the ticket booth on performance nights or stage crew of tech staff duties. Training will occur and signup sheets for work assignments will be processed throughout each semester. Assignments do not follow a regular weekly schedule. GAs will work under the supervision of the box office manager or the production facilities manager.

### **Assisting a Primary Teacher for a course, applied lessons, or ensemble**

- GAs may be assigned to assist a primary teacher for an academic course, applied lessons, or ensemble. Duties may include, but are not limited to, grading, lecturing, building a Blackboard course, mentoring students, and conducting.
- GAs in teaching or supervisory positions with other students are expected to uphold standards of professionalism in behavior, appearance, dress, and manner. GAs are not in a peer relationship with students when they are teaching or supervising. Neatness in dress and appearance is expected.

### **Primary Teacher for a course, applied lessons, or ensemble**

- Teaching assistants are sometimes assigned as primary teacher of record for a course, applied lessons, or ensemble.
- GAs are responsible, with supervision, for instruction, conducting, and/or clerical duties associated with these credits.
- NDSU requires courses to be implemented in Blackboard. More information is found on the ITS Blackboard help page.
- GAs meet with their advisor and/or supervising faculty member regularly throughout the semester, and especially if any issues arise.

### **Library duties**

- The Challey School of Music houses ensemble libraries in the instrumental, jazz, and choral areas.
- Library duties involve filing music, ordering music, and keeping the library organized.

### **Assisting a faculty member**

- GAs may be asked to directly assist faculty members. Duties may include, but are not limited to, clerical work, assisting with conventions or festivals, or assisting during studio hours. They will receive specific instruction from the faculty member.

### **Vocal and Instrumental Accompanying**

- Vocal accompaniment assignments will be worked out at the beginning of every semester in consultation with Dr. Wottrich and the voice faculty, while instrumental accompaniment assignments will be made as request forms are received, which generally takes place 1-2 months into the semester. Both vocal and instrumental accompanists report to Dr. Wottrich. It is expected that collaborative TA's comport themselves professionally and appear at rehearsals adequately prepared.

## ASSISTANTSHIP CALENDAR

Assistantships run from August 15 to May 15, and some extend beyond these typical dates (sports bands, for example). Assistants are expected to be available during these and other specified periods.

## LOADS AND STIPENDS

Assistantships are frequently called “half-time,” “quarter-time,” or “partial.” The “half-time” term is derived from the standard definition of a 40-hour workweek, and therefore requires an average of 20 hours of commitment per week. Quarter-time assistantships are calculated similarly and average a 10-hour commitment per week. The number of hours in an assistantship may vary by departmental needs, funding, and student requests.

Other proportions are possible—the number of hours in graduate assistantship are variable depending on SoM needs. To calculate appropriate assistantship loads, the School of Music uses the following guidelines:

- Classroom teaching: 2.67:1 based on contact hours. A 3-contact hour class has 8 units of credit, which may contain shared allocations—6 for the teacher of record, 1 for the grader assigned, and 1 for the coordinating faculty member.
- Accompanying: As assigned by Dr. Wottrich and the voice or instrumental area.
- Applied teaching: 3:2; that is, 45 minutes assistantship credit for each half hour of contact time in lessons. The additional hours are used for preparation, ancillary duties, and meeting with students.
- Assisting a class or ensemble: Variable. Hours vary among classes and ensembles, and may not reflect actual contact hours. Your advisor and the graduate coordinator will assign credit based on the class.
- Box office, clerical/staff work, and assisting faculty members: 1:1; One-hour assistantship credit for each hour of commitment.

## TUITION AND FEES

Graduate students with assistantships automatically have full tuition waivers, but are subject to all graduate student fees—university, graduate school, and School of Music—including applied lesson fees of \$275 per semester per registration.

## WORK PHILOSOPHY AND OUTSIDE EMPLOYMENT

During residency, attention should be focused on professional development. The primary focus is the successful pursuit of the degree. Next in importance is the commitment to CSoM assistantship duties. If a D.M.A. student has an 18-hour assistantship, they should have only two hours of additional outside employment. Such employment should be professional in nature—e.g., as an adjunct faculty member in music at one of our sister institutions, as a church choir director, as a private studio teacher, etc. Therefore, if a GA have a normal class load, outside employment plus the assistantship should not amount to more than 20 hours per week. Students who have attempted more compromise their academic work, their assistantship duties, or both. The combination of coursework, research/creative activity in preparation for terminal requirements, and assistantship duties will fill the available time. If a GA has a smaller assistantship, we recommend they devote even more time to studies.

## AMENITIES AND OFFICE PROCEDURES

Office: Graduate assistants are allocated a workspace in the music building if space is available, with access to a computer.

Computer: We have been able to furnish a computer to most graduate students, connected to the internet and with printing capabilities routed to the main office or other campus printers. You are welcome, of course, to use your own computer, but insurance coverage does not cover privately



owned equipment, and the university cannot install site-licensed software on privately-owned machines.

**Printing and copying:** Please read this paragraph carefully, as the policies are sometimes misunderstood by graduate students. As a graduate assistant, you will likely use office printing and copying facilities for the classes you teach or other duties assigned by your supervisor. See the office staff for a copy code for the office machine. Remember that, for high-volume copying (over 20 pages), you should send the job to the duplicating service on campus, saving 2 cents per sheet. Copying and/or printing for your own use as a student is not supported. You may use the printer and copier as a convenience, and you should reimburse the office at the rate of 20 cents per page (11x17 is 25 cents per page) for personal printing or copying. Students may be charged for unreimbursed copies.

**Legal issues:** Copyright laws are strictly followed in the department. There are “fair use” guidelines, but copying music under copyright in order to avoid buying sheet music or collections is illegal.

**Telephone:** Local telephone calls can be made from any campus phone by dialing 9 followed by the seven-digit F-M area number. Authorized long distance calls for a faculty member or department business are handled through the assistant’s advisor.

## VIII. GENERAL POLICIES

### TIME LIMITATIONS

Graduate credit for any coursework that is more than seven (7) calendar years old at the time of the final examination cannot be used to satisfy a master's degree program. The time limitation for a doctoral degree is 10 years. Following the final lecture recital the candidate has one year to complete an approved disquisition. The Graduate School may impose additional requirements if this timeline is not met.

### TOEFL REQUIREMENT

NDSU requires a minimum TOEFL score of 525 (paper-based) or 71 (Internet-based). The minimum IELTS score required is 6.

### ACADEMIC HONESTY

Students, faculty, and administration all contribute to an atmosphere where the honesty of individuals is presumed and practiced.

Faculty members and graduate assistants are responsible for providing guidelines concerning cheating and plagiarism at the beginning of each course, and should use precautionary measures and security in cases where cheating is likely to occur.

Students are responsible for submitting their own work. Students who cooperate on oral or written examinations or work without authorization share the responsibility for violation of academic principles, and are subject to disciplinary action even when one of the students is not enrolled in the course where the violation occurred. Students have the right to be informed when they are suspected of violating academic principles and have the right to a fair opportunity to respond.

Faculty members have the prerogative of determining the penalty regarding prohibited academic conduct in their classes. Faculty members may, among other sanctions, fail the student for the particular assignment, test, or course involved. Penalties may be varied with the gravity of the offense and the circumstances of the particular case. In this situation, the student may not drop the course in question without the permission of the instructor. Faculty members will provide a written statement of the action to the department chair, dean, graduate dean, and Provost.

For complete information regarding disciplinary sanctions, appeal procedures, and hearing guidelines, refer to <https://www.ndsu.edu/fileadmin/policy/335.pdf>.

## PREVIOUS ENROLLMENT IN MUSC 748—MUSIC BIBLIOGRAPHY AND RESEARCH METHODS

A student who has previously taken MUSC 748 or a comparable course at another institution may be entitled to a waiver or an audit status for this course. For students who have taken the course in a recent master's degree at NDSU the course is waived, at the discretion of the advisor and course instructor. Students who have taken the course at another university should present evidence, including scholarly papers or other documentation, to the instructor of the course if they wish to waive or audit the course.

## IX. ADDITIONAL DEGREE REQUIREMENTS

### LANGUAGE REQUIREMENTS

Language requirements differ for each degree and area. Language proficiencies include vocabulary and grammar at a level determined by your area, and, for voice/choral students, diction. The language proficiency exam(s) are administered by the area designee, and may be taken at any point. The language exam should be passed before the comprehensive or qualifying exams, and must be taken before the final recital.

For some, an alternative such as a computer language or other research skill (if appropriate to your specialty area), may be substituted with approval by your committee, the graduate coordinator, and the director of the School of Music.

Entering students in vocal performance are expected to have appropriate reading and diction proficiencies in English, French, German, and Italian and the ability to derive translations. Remedial work may be required upon recommendation of the advisor and committee.

Entering students in Choral Conducting must demonstrate proficiency in pronunciation (IPA) in English, French, German, Italian, and Latin. Remedial work may be required upon recommendation of the advisor and committee. All DMA choral conducting students must pass an IPA exam.

Note: NDSU allows for graduate students to take up to eight credits of undergraduate language study without having to pay tuition. Make sure to notify the graduate coordinator so you can arrange for a tuition waiver.

## ENSEMBLE REQUIREMENTS

Requirements vary by area, but students are expected to be in a major ensemble in their area every semester in residence. Exceptions may occur with permission of the advisor, committee, and area.

Students in choral conducting are required to complete two credits of major choral ensemble participation for the M.M. and six credits for the D.M.A. Two credits may be transferred from a master's program and the remaining four credits will be required in the doctoral program. Participation in a choral ensemble gives the candidate the opportunity to learn rehearsal techniques, develop choral vocal technique, increase knowledge of choral literature, observe conducting techniques and develop skills to manage a major choral ensemble. Students are required to participate in at least one choral ensemble each semester of their residency, as assigned by their advisor. Credit will not be granted to the student for any ensemble in which they have primary teaching/conducting responsibility. Specific ensemble membership will be approved by the candidate's major advisor. Credit may be granted for participating in choral ensembles not associated with NDSU if approved by the candidate's major advisor and committee.

## KEYBOARD COMPETENCE

Requirements vary by area.

**VOICE:** Students must demonstrate the ability to accompany beginning student lessons. For the most part this will be evaluated during regular assistantship duties but a formal evaluation may be required to demonstrate the standard, as determined by the advisor.

**CHORAL:** Students must demonstrate good rehearsal piano techniques, including warmups, open score and simple accompaniments. For the most part this will be evaluated during regular assistantship duties but a formal evaluation may be required to demonstrate the standard, as determined by the advisor.

**INSTRUMENTAL:** No keyboard requirement.

## RECITALS

Recitals are an integral part of the degree process. The M.M. and the D.M.A. are performance degrees and the highest performance standards are expected.

- Recital repertoire choices are assigned, revised, and refined in consultation with the advisor. The recital program must be approved by the committee.
- Recitals and their rehearsals must be scheduled with the advisor and the appropriate facilities manager at least three months prior to the performance.
- The date of the recital may not be scheduled with the facilities manager until the repertoire has been approved by the advisor.
- The recital program must be prepared by the student, and must use the CSoM program format. The basic program will be printed by the CSoM. Translations and program notes are the responsibility of the student.
- **If the recital is off-campus, you must make arrangements for the recording, ushers, and other amenities. An archival recording is required for all graduate recitals.**
- Program notes are required, and must be approved six weeks before the performance by the advisor and submitted at least three weeks in advance to the promotions director.
- Recital hearings must be held, normally at least one month before a memorized recital, and at least two weeks before a non-memorized recital. Members of the major area, including the advisor, must be at the recital hearing, and affirm that the recital is ready for formal performance. Students may be required to reschedule the performance if it is not ready. The recital will be graded by the advisor, in consultation with the committee.
- Students are responsible for accompanist and supporting musicians' fees.
- All committee members must attend recitals, and all area committee members must attend the hearing. The student should arrange these events with consideration of faculty schedules.

## SPECIFIC AREA RECITAL POLICIES

### **Piano Performance and Collaborative Piano Masters and Doctoral Recitals**

Doctor of Musical Arts students in collaborative piano performance will present four recitals (MUSC 780), including the lecture recital. D.M.A. students in piano performance will present at least three recitals, including the lecture recital. At the Master of Music level, students in piano performance will present one or two recitals (MUSC 780) and students in collaborative piano performance will present two recitals (MUSC 780).

Graduate students and their advisors will prepare substantial repertoire for their recitals that represent their artistic level appropriate to their degree programs. Repertoire for collaborative piano recitals will consist of collaborative works, solo works, or a combination thereof.

The candidate will also submit substantial and professional program notes.

It is the responsibility of the candidate to make arrangements for audio and video recording of off-campus recitals.

### **Timeline for recitals**

#### **- 4 months prior**

- Select recital date and dress rehearsal date

#### **- 1 month prior**

- Submit final recital program to committee and to Director of Promotions

#### **And, in the case of lecture recitals:**

#### **- 3 weeks prior:**

- Submit final draft of lecture to committee

#### **Lecture Recital**

This recital relates scholarship to performance. It is one of the final pieces of the student's academic work and will be scheduled after the student has passed qualifying exams.

The candidate will prepare a formal written document (MUSC 789 D.M.A. Thesis) and a lecture addressing all aspects relating to the approved topic of the lecture recital. The thesis should be complete in at least the first approved draft before the lecture is written, as the information for the lecture recital is drawn from the thesis.

#### **Vocal Performance Masters and Doctoral Recitals**

**Master of Music students in vocal performance** will present one full-length recital. The music should be 50-60 minutes in length, should include at least three languages, should represent three or all of the four main periods of solo vocal music (baroque, classical, romantic, modern), and should be performed from memory

**Doctor of Musical Arts students in vocal performance** will present at least three recitals in addition to the lecture recital. Two of the recitals should feature solo repertoire and one of the recitals should either feature chamber music or be a major opera role with NDSU Opera approved by the committee. The combination of the music performed in all three recitals should include at least four languages and should represent all four main periods of solo vocal music (baroque, classical, romantic, modern).

All literature performed on the recital must be approved by the student's committee. The candidate will also submit substantial and professional program notes.

In addition to the three recitals, doctoral students will present a lecture recital on the topic of their research (the culmination of the 4-credit MUSC 789 D.M.A. Thesis). The lecture recital will be scheduled after the student has passed qualifying exams. The thesis should be complete in at least the first approved draft before the lecture is written, as the information for the lecture recital is drawn from the thesis.

## **Time line for Graduate Recital**

### **- 4 months prior**

- Select date, location and pianist
- Get approval of committee for date and literature

### **- 2 months prior**

- Submit first draft of program notes to committee
- Schedule recital hearing

### **- 1 month prior**

- Perform recital hearing

### **- 2 weeks prior**

- Submit final recital program to committee and to Director of Promotions for layout and printing

## **Instrumental Conducting Masters and Doctoral Recital Requirements**

- **Masters Level**
  - One recital is required; this is composed of performances in the second year of the candidate's study; this should include at least two works of medium length or at least one major work for wind band.
- **Doctoral Level**
  - Three recitals total beyond the baccalaureate level.
    - If a candidate has a master's degree in conducting, a recital done at the master's level will count toward the total recitals; as a result, the candidate will have two recitals at the doctoral level.
    - A candidate with a master's degree in another area (e.g., music education or music theory) will do three total recitals.
  - Description of the recitals
    - One recital must be chamber-based in nature and is typically done in the second year of the candidate's study.
    - One recital must be a lecture-recital. Once a lecture topic has been chosen, the candidate is responsible for assembling an appropriate ensemble according to the needs of the topic. The time frame at which the lecture-recital occurs is dependent on its role in the candidate's program.

- If the lecture-recital is a presentation of the candidate's final research project, it will occur as the conclusion of the doctoral program, typically at the conclusion of the third year.
- If the lecture-recital is different from the presentation of the candidate's final research project (i.e., the final research project is research of a non-performance-based nature), it will occur prior to or concurrent with the candidate's comprehensive exam. This may occur at the end of the second year or the beginning of the third year.
- If a third recital is required of the doctoral candidate, the recital may be developed from performances by a large ensemble of approved works in multiple concerts that, when combined, would equal the relative length of a typical conducting recital. This will typically occur during the second and/or third year of study.

The following serves as an example of this process:

- Work No. 1, 6 minutes (Wind Symphony Concert)
- Work No. 2, 14 minutes (Wind Symphony Concert)
- Works Nos. 3 and 4, 16 minutes total (University Band Concert)
- Works Nos. 5 and 6, 12 minutes total (University Band Concert)

### **Instrumental Performance Masters and Doctoral Recitals**

Doctor of Musical Arts students in instrumental performance will present three recitals (MUSC 780), including the lecture recital. At the Master of Music level, students in instrumental performance will present one or two recitals (MUSC 780).

Graduate students and their advisors will prepare substantial repertoire for their recitals that represent their artistic level appropriate to their degree programs. Repertoire for instrumental performance recitals will consist of collaborative works with piano, solo works, and chamber works, or a combination thereof.

The recital must be approved in advance via a successful recital hearing, to be scheduled one month before the recital, held no less than two weeks before the recital. The recital will be evaluated by the candidate's committee.

The candidate will also submit substantial and professional program notes.

It is the responsibility of the candidate to make arrangements for audio and video recording of off-campus recitals.

### **Timeline for recitals**

**- 4 months prior**

- Select recital date and dress rehearsal date

**- 1 month prior**

- Schedule hearing for at least two weeks before the recital
- Submit final recital program to committee and to Director of Promotions

**And, in the case of lecture recitals:**

**- 3 weeks prior:**

- Submit final draft of lecture to committee

**D.M.A. Lecture Recital**

This recital relates scholarship to performance. It is one of the final pieces of the student's academic work and will be scheduled after the student has passed qualifying exams.

The candidate will prepare a formal written document (the culmination of the 4-credit MUSC 789 D.M.A. Thesis) and a lecture addressing all aspects relating to the approved topic of the lecture recital. The thesis should be complete in at least the first approved draft before the lecture is written, as the information for the lecture recital is drawn from the thesis.

**Choral Conducting Masters and Doctoral Recitals**

Master of Music students in choral conducting will present one formal recital and will prepare and conduct portions of other concerts by NDSU choral ensembles. The formal recital may be shared with another Master of Music student or it may be presented as a solo recital. At minimum, the formal concert will be 25 to 35 minutes in length. The amount of music prepared and conducted by the student in the combined experiences will be greater than or equal to a full length concert performance. All literature that is performed on the recital must be approved by the student's committee.

If the student chooses not to use any of the choral ensembles from NDSU for their recital, the candidate must request permission from their committee to use an off-campus choral ensemble. Pick-up choirs must also be approved by the candidate's committee.

The recital will be evaluated by the candidate's committee.

The candidate will also submit substantial and professional program notes.

It is the responsibility of the candidate to make arrangements for audio and video recording of this recital.

**Timeline for Master's Recital**

**- 4 months prior**



- Select date, location and choral ensemble
  - Get approval of committee
  - Approve with Director of Promotions and Scheduling
- Submit rehearsal schedule to major advisor
- Get approval of literature from advisor and committee

**- 2 months prior**

- Submit first draft of program notes to committee
- Schedule recital hearing

**- 1 month prior**

- Submit final recital program to committee and to Director of Promotions and Scheduling for layout and printing.

**- 3 weeks prior**

- Submit final program

**- 2 weeks prior**

- Recital hearing

Doctor of Musical Arts candidates in choral conducting will present three recitals.

**1. The First Doctoral Recital – MUSC 780**

The first recital will be presented by the end of 60 hours of post-baccalaureate course work. The length of the program should be 30 – 45 minutes. All of the literature that is performed on the recital must be approved by the candidate's committee. The guidelines to be followed for this recital are those of the Master of Music conducting recital. A written document will not be required for this recital.

Candidates who presented a recital in their master's program may submit the recital for approval by their committee with appropriate documentation.

**2. The Second Doctoral Recital – MUSC 780**

The second doctoral recital will be presented by the end of 75 hours of post-baccalaureate course work. This will be a full-length solo conducting recital. This recital will include the use of an instrumental ensemble. It is the responsibility of the candidate to assemble and prepare the instrumental ensemble. If the lecture recital topic has been approved, and it includes an instrumental ensemble accompaniment, this requirement may be waived. All of the literature that is performed on the recital must be approved by the candidate's committee. Substantial program notes are expected but a separate written document will not be required for this recital.

If the candidate chooses not to use any of the choral ensembles from NDSU for their recital, the candidate must request permission from their committee to use an off-campus choral ensemble. Pick-up choirs must also be approved by the candidate's committee.

It is the responsibility of the candidate to make arrangements for audio and video recording of this recital.

Time line for the Doctoral Recitals is the same as the Masters Recital above

### 3. Lecture Recital – MUSC 780

The lecture recital will be presented by the end of 90 hours of post-baccalaureate course work. This recital relates scholarship to performance. It is one of the final pieces of the student's academic work and will be scheduled after the student has passed qualifying exams.

The candidate will demonstrate the ability to select and organize information in a scholarly manner, and to effectively communicate these ideas about music through written and spoken word. The candidate will also prepare a formal written document (MUSC 789 D.M.A. Thesis) and a lecture addressing all aspects relating to the approved topic of the lecture recital. The thesis should be complete in at least the first approved draft before the lecture is written, as the information for the lecture recital is drawn from the thesis.

The length of the program, including the lecture, should be approximately 60 - 70 minutes. This recital may include the use of an instrumental ensemble assembled and prepared by candidate. The topic of the lecture recital and all of the literature that is performed on the recital must be approved by the candidate's committee.

It is the responsibility of the candidate to make arrangements for audio and video recording of this recital.

Timeline for Lecture Recital

#### **6 – 12 months prior**

- Topic and literature approved by committee
- Select date, location and choral ensemble
  - approve with committee
  - approve with Director of Promotions and Scheduling
  - Submit rehearsal schedule

#### **3 months prior**

- First draft of Doctoral Thesis is submitted to committee

#### **2 months prior**

- Submit lecture notes to committee

### **1 month prior**

- Submit program to committee and to Director of Promotions and Scheduling

### **3 weeks prior**

- Submit final draft of lecture to committee

### **2 weeks prior**

- Recital hearing

## X. FINAL EXAMS

Master's Comprehensive Examinations and Doctoral Qualifying Examinations are required, and used to demonstrate facility in the student's specialty area as well as in music history, literature and analysis. Examinations should be taken within a year of completion of coursework; preferably earlier.

The Masters Comprehensive Examinations are intended primarily to examine knowledge in the specialty area acquired during the course of study, and additionally to demonstrate a broad acquaintance with music history, literature and analysis. Individual areas may vary slightly, but in general theory/history/literature written examinations will take three hours. Examinations in the specialty area will take an additional three hours.

The Doctoral Qualifying Examinations are intended primarily to examine the specialty area with respect to a complete, thorough and professional knowledge of repertoire, performance practice, historical perspective (of composers, style periods and genres), and pedagogy. Further, students are expected to perform advanced analysis of music literature from any and all periods. They should be able to demonstrate extensive familiarity with music literature from all style periods and genres as well as in their specialty areas. They should be able to discuss genres across style periods citing examples of representative composers and pieces, should be able to accurately identify musical scores and likely composers and genres, and make detailed analytical observations germane to the style period and individual works. The length of the examination is determined by the committee, but typically will be six to eight hours of writing each day.

The student is welcome to approach committee members about the nature and scope of the examinations at any point during the residency. The committee consists of three music faculty members—two from the student's area and one representing academic studies. A fourth member represents the graduate school on doctoral committees. The committee chair is responsible for the overall content and preparation of the written examination. The two members from the student's specialty area will collaborate and prepare questions concerning that specialty area. The academic studies committee member will prepare the music history/literature and theory/analysis questions, and may seek input from other faculty members teaching academic studies courses.

In the doctoral examinations, the specialty area written examination is given on one day and the history/theory/literature written examination is given on the preceding or following day. For the master's examination, the specialty area is given in one-half of a day and the history/theory/literature written examination is given in one-half day, which can be completed in one total day or split between two days.

The oral section of the examinations at both the master's and doctoral levels is a meeting between the candidate and the committee, to be scheduled within two weeks of the written exams.

The oral examination may be general and/or may cover material from the written exams. The result of the written and oral examinations may be one of the following:

1. Successful completion—the student has demonstrated adequate knowledge to the committee and requires no further preparation or review.
2. Pass with qualifications—the student's work demonstrated some facility, but showed the need of additional preparation or review. Additional work may involve written documents and/or preparation for an additional oral review.
3. Deferral—the student's written and/or oral components are unacceptable, but the committee believes that the student has potential for success. The student will prepare for a second round of written and oral examinations to be scheduled by the committee within one year. The student must pass the re-scheduled examinations to continue in the program.
4. The student is judged by the committee to lack the ability to complete the program (on the basis of the examinations) and is not allowed to continue the program.

For the graduate school: Fill out the "Request to Schedule" form with your advisor at least two weeks prior to the written portion of the exam.

## XI. FINAL DOCUMENT

The D.M.A. degree requires a final written document. This document represents the student's written legacy to the field as a whole, and should provide other specialists with either new or compiled comprehensive knowledge on a specific topic. These documents vary in scope and focus and may be analytical treatises, other primary academic investigations, pedagogical studies, and biographical and/or editorial treatments of historical or contemporary musicians' contributions. The documents are of a quality and depth that future scholars will find useful as resource material for their own investigations. Length may vary by area and topic, but should be substantial and academically rigorous in content, format, and appearance.

The advisor supervises the document, with input from the advisory committee. Work on the document takes place during the student's coursework/residency through the 789 Thesis sequence, but the bulk of the synthesis of the will logically take place after the qualifying exams.

Below is the typical sequence of coursework related to producing the D.M.A. document:

Fall, Year 1: Students register for 789 (Thesis) for one credit. In the course, doctoral students gather in a seminar class in which they learn techniques of effective scholarly writing and produce short research essays (10-15 pages) on topics ideally related to a potential area of research for their final documents. Individual topics must be approved by the student's advisor as well as the instructor of the seminar class.

Spring, Year 1: Students enroll in 748 (Bibliography and Research Methods) for two credits. The course covers academic music research materials and methods, and may continue the development of effective writing techniques.

Fall, Year 2: The second credit of 789 (Thesis) is taken after the Bibliography and Research Methods class, in the third semester of residency. Students should register for 789 (Thesis) for one credit. In the course, doctoral students gather in a seminar class and begin work on their final documents, beginning with a developed proposal to be submitted to the advisor and committee early in the semester. The proposal will consist of a working title and description of proposed chapters. After approval by the advisor and committee, students write complete drafts of certain sections and outline others. They write a complete title page, a complete abstract, a complete table of contents, a complete introduction, and outlines of the remaining chapters (review of relevant literature, other content chapters, conclusions and summary, and an annotated bibliography). Advisors should be actively involved with the 789 instructor as student work progresses.

Spring, Year 2 and/or later: The third and fourth credits of 789 (Thesis) are completed under the supervision of the student's advisor, and may be taken in one or more semesters. Additional registrations are permitted if necessary. The 789 Thesis instructor may continue to be involved at the discretion of the advisor. The time frame is flexible. The result is a completed draft of the D.M.A. document, approved by the advisor. The grade for the final one or two credits of 789 (Thesis) is not awarded until the initial draft is completed, submitted, and approved by the advisor.

After completion of 789 (Thesis) credits and the complete draft document: The student and advisor distribute the draft document to committee members and to the director of the Challey School of Music for review, analysis, meetings, corrections and suggestions, and subsequent revisions. This process must take place over at least one full semester following the semester of completion of 789 (Thesis) credits. Students are reminded that adequate planning for this last step is important, since faculty schedules are inconsistent and faculty members may not be able to adhere to the student's ideal editing schedule. Appropriate planning with the advisor, committee members, and the director is essential.

The completed document must be submitted to the graduate school for its own editing and formatting process by April 1 for spring graduation, July 1 for summer graduation, and November 1 for Fall graduation.