

# NDSU Challey School of Music Graduate Handbook

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## 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 Policy 601: Code of Student Conduct](#), and also, since School of Music assistantship responsibilities often involve “power differential” relationships, [NDSU Policy 162.1: Consensual Relationships](#). 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

NDSU's Master of Music in Music Education is designed with flexibility and personal attention especially for professional educators working in the K-12 schools. All courses are offered online; the degree can be completed in five semesters (two of the semesters need to be during the summer) or up to seven years. Coursework can be focused on elementary, choral/vocal or instrumental music education. Credits may be transferred from other institutions pending approval. The typical capstone activity is a four-credit practicum; no thesis is required. Students are required to register for at least six credits per calendar year until all degree requirements, which include written and oral comprehensive exams, are completed.

### THE MASTER OF 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 and Sciences, Melissa Selders-Ortiz 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.

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 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 AND 704

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 702 (Graduate Theory Survey), the course is taken in the Fall, in the first semester of residency. If a student is required to take 704 (Graduate History Survey), the course is taken in the Spring, in the second semester 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

- Master's Degree Plan of Study

Submit to Graduate School within first year of study

Signatures: Committee

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

Signatures: Committee

Signatures: Advisor

## TIMELINE AND CHECKLIST FOR M.M. STUDENTS

– 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

Submit to Music Office at least two weeks before the examination

Signatures: Advisor

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

Signatures: Advisor

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

Signatures: Committee

Signatures: Advisor

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

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

– 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

(if required by the area)

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

Signatures: Advisor

Submit to the graduate coordinator as soon as examination is completed  
Signatures: Advisor

Submit to Graduate School at least two weeks before the examination  
Signatures: Advisor and CSoM director or graduate coordinator

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

Submit to Graduate School at least seven calendar days before the recital  
Signatures: Advisor and CSoM director or graduate coordinator

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

#### **Details to know:**

- Your Graduate School Representative is a voting member of your supervisory committee, meaning the GSR must sign the Plan of Study, attend all committee meetings and examinations (including the lecture recital), review the dissertation and vote and sign all examination reports.
- The comprehensive exam and lecture recital cannot take place in the same semester.
- Students have one year from the final lecture recital to complete the format review process and obtain Graduate School approval.
- Students must maintain continuous enrollment each fall and spring semester until all degree requirements have been completed, including the Graduate School format review process and 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.

### **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. The student and advisor have the choice of either transferring 30 elective credits from the M.M. degree, OR transferring specific courses to satisfy certain D.M.A. requirements up to 30 credits.

## 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.

### **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

The number of hours in an assistantship may vary by departmental needs, funding, and student requests.

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.
- 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.

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. Remember that, for high-volume copying (over 20 pages), you should send the job to the duplicating service on campus. Copying and/or printing for your own use as a student is not supported.

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.

## 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.

### ENGLISH-LANGUAGE PROFICIENCY REQUIREMENT

Effective 2026, the Challey School of Music requires English language scores that satisfy the [NDSU Graduate School's requirements for Teaching Assistants](#) in order to qualify for admission and a GA position.

### 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 [NDSU Policy 335](#).

## 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.
- [All students are responsible for following the Challey School of Music Student Recital Guidelines](#)
- 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

**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

### **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

#### **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

#### **- 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

**3 weeks prior**

- Submit final draft of lecture to committee

**2 weeks prior**

- Recital hearing



## **Fall 2026 Project Proposal timeline for DMA students in their 3rd semester or above**

1. **By Friday 9/11/26**, continuing DMA students are required to have determined their 4-member committees, including:
  - a. the advisor,
  - b. 2 additional Challey School of music faculty, and
    - i. Dr. Wottrich will determine music faculty members for committees
  - c. 1 faculty member from another area of the university
    - i. Please discuss with your advisor university faculty, which the DMA student is responsible for contacting to respectfully request committee participation.
2. **By Friday 10/2/26**, continuing DMA students are required to submit a 1-page pre-proposal of their proposed DMA project
  - a. By Friday 10/9/26, the student's committee will provide feedback and an evaluation of either:
    - i. Pass: the student may proceed to develop the full project proposal
    - ii. Pass with revisions: the student may proceed to develop the full project proposal contingent upon implementing required revisions
    - iii. Revise and resubmit: the student must revise their pre-proposal according to committee feedback and re-submit by Friday 10/16/26
      1. If the re-submitted pre-proposal is not approved by the committee, student completion may be delayed by 1 or more semesters
3. **By Friday 11/20/26**, continuing DMA students submit their full D.M.A. Project proposals, including the following elements:
  - a. A title page;
  - b. 2-5 pages that describe purpose, significance, objectives, format, and anticipated deliverables of your project;
  - c. 1-3 pages describing methodology, resources, collaborators, timeline, and any applicable IRB/ethical/copyright considerations. Clearly describe the contributions of any professional collaborators. It is the responsibility of the D.M.A. student to fund and secure collaborators.
  - d. A bibliography
4. **By Tuesday 12/15/26**, the student's committee will provide feedback and an evaluation of either:
  - a. Pass: the student may proceed with the project according to proposed timeline
  - b. Pass with revisions: the student may proceed to with the project contingent upon adopting required revisions
  - c. Revise and resubmit: the student must revise their proposal according to committee feedback and re-submit by Monday 1/4/27
    - i. If the re-submitted proposal is not approved by the committee, student completion may be delayed by 1 or more semesters

# DRAFT Initial D.M.A. Project Guidance

Pending formal approval by the Challey School of Music and the NDSU Graduate School

The D.M.A. Project should demonstrate:

- advanced professional musicianship;
- sustained independent inquiry;
- substantive artistic and/or intellectual investigation;
- appropriate doctoral-level methodology;
- significant synthesis of research and artistic practice;
- defensible significance or contribution;
- professional-level execution; and
- substantial documentation appropriate to the project.

## IV. Eligible D.M.A. Project Formats

The following formats are eligible for Doctor of Musical Arts (DMA) capstone projects in the NDSU Challey School of Music. Individual projects require formal proposal approval and must demonstrate appropriate doctoral-level artistic, intellectual, scholarly, pedagogical, or professional achievement.

### 4.1 Professional Audio Recording Project

A student may develop a substantial professional audio recording project demonstrating advanced performance, artistic direction, production, recording, or related musical expertise.

Possible projects include:

- solo recording;
- chamber or collaborative recording;
- album-length recording;
- historically informed performance project;
- contemporary music recording;
- recording of under-recorded repertoire;
- recording involving original compositions or arrangements; or
- another substantial audio production with an appropriate research or artistic component.

The project should include appropriate documentation of repertoire selection, artistic decisions, performance or production methodology, relevant research, and the project's significance.

### 4.2 Professional Video Recording Project

A student may create a substantial professional video or audiovisual project centered on musical performance, scholarship, pedagogy, or creative practice.

Possible projects include:

- filmed recital or lecture-recital;
- multi-camera performance project;
- performance-video series;
- music documentary;
- research-based audiovisual production;
- educational video series; or
- another substantial music-related audiovisual production.

The project should demonstrate appropriate artistic, scholarly, technical, and production judgment and should include documentation of methodology, sources, collaborators, permissions, and significant editorial or artistic decisions.

### **4.3 Critical Edition**

A student may prepare a critical or performance-oriented edition of a musical work or group of related works for which an appropriate edition is unavailable, incomplete, or capable of significant scholarly improvement.

A critical-edition project should ordinarily include:

1. an introduction establishing the purpose and significance of the edition;
2. identification and description of relevant sources;
3. explanation of editorial methodology;
4. the edited musical text;
5. editorial notes or critical apparatus appropriate to the project;
6. bibliography and source documentation; and
7. explanation of significant editorial decisions.

The project should demonstrate substantive engagement with source materials and make a meaningful scholarly or performance-practice contribution.

### **4.4 Pedagogy Workshop**

A student may design, implement, document, and evaluate a substantial professional development or pedagogical workshop addressing a defined problem or opportunity in music teaching, learning, curriculum, performance training, conducting, or related professional practice.

A workshop project should include:

- a defined target population;

- rationale and objectives;
- workshop design;
- presentation and instructional materials;
- relevant repertoire, examples, or activities;
- an appropriate assessment or feedback mechanism;
- supporting research;
- documentation of implementation; and
- critical evaluation of outcomes.

Projects involving human participants must comply with applicable NDSU research-ethics and IRB requirements.

## **4.5 Portfolio of Journal Articles**

A student may develop a coherent portfolio of scholarly or professional articles related by a substantive theme or research area.

The portfolio should demonstrate:

- substantial engagement with relevant scholarship;
- appropriate research methodology;
- critical analysis;
- accurate citation and documentation;
- independent scholarly judgment; and
- a meaningful contribution to musical scholarship or professional practice.

An integrating introduction or synthesis should explain the relationship among the individual articles and establish the significance of the portfolio as a whole.

## **4.6 Podcast Series**

A student may produce a substantial research-based podcast series addressing a focused musical, pedagogical, scholarly, performance, or professional subject.

A completed project should include:

- finished audio episodes;
- scripts or detailed episode outlines;
- research and source documentation;
- production credits;
- required permissions and releases;
- an audience and distribution plan; and
- written documentation explaining the project's methodology, significance, and outcomes.

The project should demonstrate substantive research, synthesis, communication, and professional production.

## **4.7 Transcription of Major Musical Works**

A student may prepare a substantial transcription of a musical work, performance, improvisation, historical source, or recorded performance.

Possible projects include:

- notation transcription;
- harmonic or rhythmic transcription;
- orchestration or instrumentation transcription;
- transcription of improvised performance;
- historically informed transcription; or
- transcription intended for pedagogical or performance use.

The project should document source material, methodology, notation conventions, editorial interventions, unresolved questions, and significant analytical observations. The transcription itself should constitute a substantial and appropriately bounded body of work.

## **4.8 Entrepreneurial Proposal**

A student may develop a substantial proposal for a music-related enterprise, service, program, product, or professional initiative.

Possible projects include:

- independent recording enterprise;
- private teaching studio;
- community music program;
- concert series;
- arts organization;
- music-technology product;
- freelance production service;
- music education business;
- artist-management initiative; or
- publishing or digital-distribution project.

The proposal should ordinarily include:

1. executive summary;
2. description of the need or opportunity;
3. target audience or market;
4. competitive or environmental analysis;

5. proposed services or products;
6. implementation plan;
7. preliminary budget;
8. marketing or communications plan;
9. risk assessment;
10. sustainability model; and
11. supporting research and documentation.

Where appropriate, the project may include pilot implementation or other evidence of feasibility.

## **4.9 Other Approved DMA Capstone Formats**

A student may propose another capstone format when the proposed project clearly satisfies the purposes and standards of the NDSU DMA capstone.

Examples may include:

- lecture-recital;
- composition portfolio;
- chamber-music project;
- digital humanities project;
- online teaching resource;
- repertoire database;
- archival or cataloging project;
- community-engagement project;
- performance-practice study;
- music-technology project;
- interdisciplinary arts project;
- professional portfolio;
- documentary; or
- curriculum or method materials.

An alternative format requires formal faculty approval and must include clearly defined deliverables, methodology, documentation, and evaluation criteria.

## **4.11 Project Approval**

Inclusion within an eligible format does not constitute automatic approval of an individual project. Each DMA capstone must receive formal approval through the procedures established by the NDSU Challey School of Music and the NDSU Graduate School.

The proposal must establish:

- the project's purpose and significance;
- its methodology;
- principal deliverables;
- appropriate doctoral-level scope;
- feasibility within the student's degree timeline;
- necessary resources;
- copyright, permissions, accessibility, and research-ethics requirements; and
- the method of faculty evaluation.

The student's advisor and capstone committee should work with the student to ensure that the project is appropriately scoped, feasible, and capable of demonstrating the expected level of doctoral achievement.

## **V. Required Components of a D.M.A. Project**

Unless an approved project format makes a component inappropriate, each project should include:

### **A. Proposal**

Including:

- A title page;
- 2-5 pages that describe purpose, significance, objectives, format, and anticipated deliverables of your project;
- 1-3 pages describing methodology, resources, collaborators, timeline, and any applicable IRB/ethical/copyright considerations. Clearly describe the contributions of any professional collaborators. It is the responsibility of the D.M.A. student to fund and secure collaborators.
- A bibliography

### **B. Primary Deliverable**

The principal artistic, scholarly, pedagogical, technological, or professional product.

## C. Written/Reflective Documentation

The documentation should explain:

- purpose;
- methods;
- relevant context;
- significant decisions;
- sources;
- outcomes;
- critical evaluation.

The appropriate length depends upon the project.

## D. Presentation

Possible forms include:

- lecture;
- lecture-recital;
- listening session;
- screening;
- workshop;
- performance;
- demonstration;
- poster/digital presentation;
- oral defense.

Students are responsible for obtaining required permissions relating to:

- music;
- recordings;
- photographs;
- video;
- interviews;
- archival materials;
- commercial samples;
- artwork;
- text;
- personal information;
- online materials.

Projects involving human participants or research activities requiring institutional review must comply with applicable NDSU research-ethics and IRB procedures **before relevant data collection or research activity begins.**



Faculty approval of a project concept does not constitute IRB approval.

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## **XX. Recording and Media Standards**

Where audio or video is a principal deliverable, the student should submit, as applicable:

1. final master;
2. archival-quality file;
3. metadata;
4. credits;
5. permission documentation;
6. project documentation; and
7. written/reflective component.

The School may establish technical specifications through separate administrative guidelines.

## **XXII. Changes to an Approved Project**

Reasonable implementation changes may be made with advisor approval.

A substantial change requires written review when it affects:

- project type;
- central question;
- primary artifact;
- methodology;
- scope;
- research participants;
- major resources;
- intellectual-property issues; or
- intended contribution.

Changes late in the degree may be denied when they jeopardize timely completion.