



WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
SCHOOL OF MUSIC
The UNIVERSITY *of* OKLAHOMA

GRADUATE STUDENT HANDBOOK
2025-2026

University of Oklahoma School of Music

Graduate Student Handbook

MM DEGREE OVERVIEW

The Master of Music requires a minimum of 32 hours of approved graduate level coursework beyond the bachelor's degree.

Master of Music degree programs at the University of Oklahoma can be completed in two, consecutive academic years of full-time enrollment. The Graduate College of the University of Oklahoma requires that all master's students must complete all degree requirements within five calendar years of the first enrollment in any graduate-level OU course to be applied to the master's degree.

Degrees Offered:

Non-Thesis: Recital and Final Oral Exam Required

MM Choral Conducting - *Standard or Church Music Concentrations*

MM Instrumental Conducting - *no concentration but student studies with appropriate faculty*

MM Organ - *Standard or Church Music Concentrations*

MM Piano - *Performance or Performance and Pedagogy Concentrations*

MM Voice

MM Wind/Percussion/Strings

Non-Thesis: Final Exam Required

MM Opera

Thesis: Recital Required

MM Composition

Thesis:

MM Musicology

MM Music Theory

MME DEGREE OVERVIEW

The Master of Music Education requires a minimum of 32 hours of approved coursework beyond the bachelor's degree.

Master of Music Education degree programs at the University of Oklahoma can be completed in two, consecutive academic years of full-time enrollment. Because, however, many Master of Music Education students are working teachers who must complete much of their course work during summer sessions only, the average time to graduation for Master of Music Education students is three calendar years. The Graduate College of the University of Oklahoma requires that all master's students must complete all degree requirements within five calendar years of the first enrollment in any graduate-level OU course to be applied to the master's degree.

All Master of Music Education degree programs require either a Final Comprehensive Examination or a Thesis Defense.

Degrees Offered:

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Non-Thesis or Thesis Option

MME Vocal/General
MME Choral Conducting
MME Instrumental Conducting
MME Primary Instrument
MME Secondary Instrument
MME Kodaly Concept

Non-Thesis: Final Oral Exam Required

MME Pedagogy and Practice
MME Piano Pedagogy

DMA DEGREE OVERVIEW

The program requires 90 semester hours of approved coursework beyond the bachelor's degree. In most instances, the first 32 of these hours come from the master's degree.

All DMA programs, except Composition, require three major public performances (recitals, lecture/recitals, workshops, etc. as required by the specific program) and a written document. The DMA Composition requires 2 major public performances and a written document.

Each student is required to be "in residence" (i.e.: enrolled as a full-time student) for at least two consecutive 16-week semesters (i.e.: Fall and Spring or Spring and Fall). During this time the student must be engaged in coursework and/or research activities appropriate to his/her degree program.

- Full-time enrollment for a graduate student not on an assistantship is 9 hours
- Full-time enrollment for a graduate student on a 0.5 FTE assistantship is 5 hours

The residency requirement allows students pursuing advanced degrees the opportunity to focus on their own educational and professional development by interacting with faculty and with other students and allows faculty to supervise the student's development especially as the student prepares for the General Examination.

- This residency requirement has nothing to do with being a resident of the State of Oklahoma. Non-residents interested in establishing residency for in-state tuition purposes should consult the university's Office of Admissions or go to <http://ou.edu/content/dam/admissions/documents/PetitionIn-StateTuitionClassification.pdf> for more information.

Assuming satisfactory completion of the General Examination within the allowed timeframe, the student will have 5 years from that semester to complete the degree, including but not limited to any remaining course work (e.g., workshops, electives), any remaining major public performances (i.e., degree recitals), and successfully proposing, completing, defending, and depositing the written document in accordance with Graduate College regulations.

Degrees Offered:

DMA Composition
DMA Organ - *Standard or Church Music Concentrations*
DMA Piano - *Performance or Performance and Pedagogy Concentrations*

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DMA Voice - *Performance or Performance and Pedagogy Concentrations*

DMA Conducting - *Choral (Standard or Church Music), Orchestral, Wind Concentrations*

DMA Wind/Percussion/Strings

PhD DEGREE OVERVIEW

The program requires a minimum of 93 semester hours of approved graduate level coursework beyond the bachelor's degree. In most instances, the first 32 of these hours come from the master's degree. All PhD programs require a dissertation.

Each student is required to be "in residence" (i.e.: enrolled as a full-time student) for at least two consecutive 16-week semesters (i.e.: Fall and Spring or Spring and Fall). During this time the student must be engaged in coursework and/or research activities appropriate to his/her degree program.

- Full-time enrollment for a graduate student not on an assistantship is 9 hours
- Full-time enrollment for a graduate student on a 0.5 FTE assistantship is 5 hours

This requirement allows students pursuing advanced degrees the opportunity to focus on their own educational and professional development by interacting with faculty and with other students and allows faculty to supervise the student's development especially as the student prepares for the General Examination.

- This residency requirement has nothing to do with being a resident of the State of Oklahoma. Non-residents interested in establishing residency for in-state tuition purposes should consult the university's Office of Admissions or go to <http://ou.edu/content/dam/admissions/documents/PetitionIn-StateTuitionClassification.pdf> for more information.

Assuming satisfactory completion of the General Examination within the allowed timeframe, the student will have 5 years from that semester to complete the degree, including but not limited to any remaining course work (e.g., workshops, electives), any remaining major public performances (i.e., degree recitals), and successfully proposing, completing, defending, and depositing the written document in accordance with Graduate College regulations.

Degrees Offered:

PhD Standard

PhD Kodály

PhD Choral Conducting

PhD Instrumental Conducting

PhD Piano Pedagogy

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How to Use this Handbook

This Handbook is a supplement to Graduate College policies and procedures. The [Graduate College Bulletin](#) is referenced throughout this document. Those policies will not be repeated here. The School of Music suggests you consult the Bulletin first, then this Handbook for music-specific information.

Section 1: Degree Requirements

1.1 Degree Programs

For degree-specific academic requirements, refer to the degree check sheet received upon completion of the Preliminary Exams or refer to the Coursework Requirements pull-down menu at <http://www.ou.edu/content/finearts/music/perform-study/graduate.html>

1.2 Course Codes & Number

See Appendix 1 for information on Course Designators and Numbers used at the University of Oklahoma.

1.3 In-State Residency

Students interested in petitioning in-state residency or other status changes should consult the university's [Office of Admissions & Recruitment](#) for more information.

Section 2: Advising

2.1 Academic Advisor

Incoming students received formal advising communication from the Graduate Music Office prior to the summer before fall enrollment begins. Information includes advising protocols, degree programs of study, enrollment information, and the student's assigned academic advisor (music faculty member). Academic advisors within the School of Music are preassigned based on the area of study and will usually reflect a faculty member from the major area. While the Academic Advisor is charged with advising the student on all matters pertaining to the program of study, including the selection of courses, **ultimately, each student is responsible for enrollment and timely progress toward degree completion.**

2.1.1 Master's Advisors

Master's students retain this academic advisor throughout the entirety of their program. Note: The academic advisor does not necessarily serve as committee chair for comprehensive exam/thesis at the end of the student's program. (See Section 12 for details on master's comprehensive exam/thesis committee membership.)

2.1.2 Doctoral Advisors

Doctoral students initially are assigned an academic advisor by the Graduate Music Office for (at least) their first semester of study. Within the first year (i.e., *no later than the end of their second semester of study*), doctoral students should select a faculty member with appropriate Graduate Faculty Status to serve as their committee chair and assume academic advising duties. **The School of Music suggests that this selection take place near the end of the first semester, since DMA**

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students regularly perform a doctoral recital by the end of their first year.

Along with selecting an academic advisor/chair, doctoral students must choose additional faculty members to serve on their doctoral/Advisory Conference Committee. Per the Graduate College Bulletin (Section 8.3.1), “The student should select members of the Advisory Conference Committee [including chair] in consultation with the academic unit.” See Section 9 of this handbook for details on Advisory Conference Committee membership.

2.2 Enrollment Requirements

Full-time enrollment for a graduate student is 9 credit hours during a 16-week semester, as defined by the OU Student Financial Center. Students holding a .50 FTE Graduate Assistantship must enroll in at least 5 credit hours during fall and/or spring terms to qualify for all assistantship benefits. For questions regarding specific credit hour enrollments (e.g., recipients of G. I. Bill funding, master’s students not receiving a graduate assistantship tuition waiver), contact the OU Student Financial Center directly.

2.2.1 Lapse in Enrollment

If enrollment lapses for one full year (any consecutive combination of fall, spring, and summer terms), status as an active student is lost. It is necessary for students to apply for readmission to the university and the degree program if they wish to continue.

- There is no guarantee of readmission, nor is there any guarantee that completed coursework will remain applicable toward the degree.
- If the degree program to which a student was initially admitted changes in any way during the term of the lapsed enrollment, readmittance will be under the terms of the new program.

2.2.2 Time Limit for Degree Completion

Master’s Students

- Per OU Graduate College policy, students admitted to programs at the master's level must complete all degree requirements within five (5) years from the semester of first enrollment for any coursework that will be applied to the degree. The Master of Music at OU is designed to be completed in 4 semesters.

Doctoral Students

- Per OU Graduate College policy, a student who enters the doctoral program with a bachelor’s degree is expected to pass the general examination within five (5) calendar years of the student’s first enrollment in a graduate course applied to the doctoral degree.
- A student who enters the doctoral program with a master’s degree is expected to pass the general examination within four (4) calendar years of the student’s first enrollment in a graduate course to be applied to the doctoral degree which was not applied to the master’s degree.
- A doctoral candidate is expected to complete all degree requirements, including the defense and final submission of the dissertation, within five (5) calendar years after passing the general examination.

2.3 Graduate Faculty Status

Graduate students should be aware that faculty members—according to position, experience, and

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departmental policies—are assigned a Graduate Faculty Status. This status determines the extent to which they are able to serve on and/or chair graduate committees and teach graduate classes.

- See the current [School of Music Graduate Faculty Criteria](#) for status (ranking) designations and requirements.
- Check individual faculty member's Graduate Faculty Status on the [OU Graduate College](#) website.
- The School of Music is responsible for Graduate Faculty statuses of music faculty members only. Any outside (music) committee member must be appointed to the appropriate Graduate Faculty status by their home department.

2.4 Term Advising

- Students should be advised no later than the week of open enrollment. New students should be advised as early as possible, preferably over the summer. If they are not advised over the summer, the School of Music requires their advising to happen the week before school begins in August once preliminary examinations are completed.
- Students and advisors (either the assigned advisor or the committee chair) must complete the Academic Advising Form on the School of Music website under Student Resources. Both the student and the advisor are required to sign the form and return it to the Graduate Music Office.
 - This form is required every semester, even if a student is in document/dissertation hours. This allows the Graduate Music Office to ensure students are being advising and checking in each semester.
 - No overrides will be provided until the Graduate Music Office receives this form.
- Students must be fully enrolled prior to the Add/Drop deadline, which is set by the university. Add/Drop deadline is listed on the OU Academic Calendar each semester. After the add/drop deadline, students must petition for a late add/drop. To add a course, the instructor must approve either on the late add/drop slip or through an email to gradmusic@ou.edu. To drop a course, the student must submit the Request for Withdrawal on the Graduate College website.
- Students are responsible for adhering to all deadlines that are applicable to their degree program and enrollment as a graduate student at the University of Oklahoma.

Section 3: Transfer Credit

Any student wanting to apply graduate level coursework completed prior to admission or planning to apply credit taken at another institution while pursuing the degree at OU should discuss this with their Program Advisor at the first advising meeting, if not before.

3.1 Applied Lesson & Ensemble Credits

Credit hours for applied lessons or participation in any performance ensemble completed at another institution may not be applied to any graduate degree at OU.

3.2 Transfer Credit Hour Allowance

3.2.1 Transfer Credits Applied to the Master's Degree

A maximum of eight (8) semester hours of credit completed prior to admission to the MM/MME, whether completed at OU or at another institution, or completed at another institution while

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pursuing the MM/MME at OU **may** be applied toward a master's degree at OU provided that the conditions established by the Graduate College and the School of Music are met. Graduate College conditions for transfer credit are detailed in the *Graduate College Bulletin*. It will be up to the Program Advisor to determine whether or not any course work should be considered for transfer to the student's MM degree program.

3.2.2 Transfer Credits Applied to the Doctoral Degree

Graduate College policy for accepting transfer credit is detailed in the Graduate College Bulletin.

Note: Credit hour transfer to a doctoral degree (i.e., counting a previous course toward the doctoral program of study) is different from the master's degree coursework that is considered part of the ACR. The latter is required and does not need approval for individual courses.

Any transfer credit to be applied to any doctoral degree must be approved by the student's committee chair, committee members, and the Graduate Coordinator. Signatures on the Advisory Conference Report (ACR) indicate such approval. Before listing any potential transfer credits (toward the doctoral degree) on the ACR, the student and the Committee Chair should refer to School of Music and Graduate College policy to ensure that the course work in question meets specified guidelines. Before the Graduate College will consider any request for transfer credit, the student must ensure that the university's Admissions Office has an official transcript on file that shows the completed coursework.

The procedure for requesting Graduate College approval for transfer credit is:

- After consulting the *Graduate College Bulletin* to determine the validity of the credit hours in question, the Academic Advisor/Committee Chair should email the School of Music Graduate Coordinator and Graduate Administrative Assistant with a formal request to transfer the credit hours.
- If approved by the Graduate Coordinator, the School of Music will submit a petition to the Graduate College for consideration.
- The Graduate College Deans will consider the petition and make the final decision on transfer credit approval.
- If approved, the student may then include the requested transfer credits on their ACR.

Note: If a student is approved to transfer any credits toward the doctoral degree, their official timeline of study then begins based on the semester in which they completed the transferred course(s)/credits (e.g., if granted approval to transfer credits from fall 2022, that is when the 4-year timeline to the general exam begins). ***While including transfer credits toward the doctoral degree may be desired, doing so may significantly decrease the amount of time a student has to complete coursework at OU before the general exam deadline.***

Section 4: Grading

4.1 Grade Codes

Only courses for which a student receives a final grade of A, B, S, or X can be applied toward the hours required for a graduate degree. [X is the mark given for on-going work in MUED

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5980/MUTH 5980/MUSC 5980/MUS 6880/MUED 6980 until the semester a student defends the document.]

4.2 Incomplete Course Grades

The University details specific details and procedures for Incomplete grades; see the OU grading policy website for current policies (this includes additional policies for courses at the graduate level). Students and faculty should adhere to all OU guidelines when assigning an incomplete for a course. Consult the Coordinator of Graduate Studies and the Associate Director of the School of Music if questions on incomplete contracts, deadlines, etc.

Note: Course grades of Incomplete remain on the student's transcript at the graduate level, even once the missing work is completed. The transcript will list both the incomplete and the letter grade (e.g., I/A) after all work is completed and the contract is rectified with the Academic Records office.

4.3 Course Grade Changes

If a grade change is necessary, the faculty member must request the Grade Change Form from the Graduate Music Office or the Associate Director of the School of Music. Once the form is completed and signed by the faculty member, it must be returned to the Associate Director. Once approval is granted by the Graduate College, the grade change is submitted to the Academic Records office for updating of the student's transcript.

4.4 Grade Appeals

Graduate students may appeal final course grades pursuant to University policy and the Weitzenhoffer Family College of Fine Arts. The Fine Arts Appeals Board hears and decides on all petitions from students in the graduate music program. See the College website for information on submitting a grade appeal. <https://www.ou.edu/finearts/resources/student>

Section 5: Directed Readings and Special Studies

The School of Music course inventory includes *Directed Reading* (5960) in Music Education (MUED), Musicology (MUSC), and Music Theory (MUTH) and *Special Study* (5990) in Music Education (MUED), Musicology (MUSC), Music Literature (MULI), Music Technique (MUTE), and Music Theory (MUTH). All courses are defined in the course inventory as being S/U graded and can be taken for 1-3 credit hours.

5.1 Enrollment

Any *Directed Reading* or *Special Study* requires submission of a completed course approval form, initiated by the student. Directed Reading/Special Study courses must be approved by the instructor, Coordinator of Graduate Studies, and Associate Director of the School of Music. A link to this form can be found on the School of Music website under the Student Resources tab.

5.2 Substitution for Regular Course Offerings

Directed Reading and *Special Study* courses are intended to supplement required course work rather than substitute for it. For this reason, except in extraordinary circumstances (approved by the Graduate Liaison), *Directed Reading* and *Special Study* courses will be approved for elective credit only and not as a replacement for individual courses taught in the regular rotation during

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the residency of the student.

5.3 Credit Allotment

MM/MME - Directed Reading and/or Special Study courses can constitute no more than six (6) credit hours of the total of 32 credit hours required for the master's degree. In those exceptional instances when a regular course is offered under *Directed Reading* or *Special Study* numbers, this course may be excluded from this credit limit restriction.

DMA/PHD - Directed Reading and/or Special Study courses can constitute no more than twelve (12) credit hours of the total of 52 credit hours (DMA) or 51 credit hours (PhD) beyond the master's degree. In those exceptional instances when a regular course is offered under *Directed Reading* or *Special Study* numbers, this course may be excluded from this credit limit restriction.

Note: Document/Dissertation hours are not included in the totals above because they are S/X/U graded and are additional hours required for the degree.

Section 6: Juries

6.1. Organ Majors

Organ students who have not performed a degree recital will perform a jury at the end of each semester.

Organ juries will consist of a minimum of one prepared hymn and two contrasting pieces from the literature [when possible, one work from memory], not to exceed 20 minutes.

Bring printed lists of all repertoire prepared for the jury/semester, including hymns/outside performances.

6.2 Wind/Percussion/Strings

6.2.1 Brass Majors

- 10 minutes in length
- One major solo, movement of a solo, or etude of equivalent difficulty
- Piano is required if the solo is accompanied
- In addition, the student will have up to 2 etudes and 2 excerpts for us to choose from
- Students have the option to elect to perform up to two (2) juries of exclusively excerpts.
- In place of a solo the student will bring 4 additional excerpts for a total of 8
- If the student has given a recital within a month of the jury, the student must still play a jury. In this situation, the student can choose to play either excerpts or etudes in lieu of a solo.

6.2.2 Woodwind Majors

MM students are required to play a 10-minute jury each semester for the woodwind faculty. If the student performs a degree recital within six weeks of the scheduled juries, they are exempt.

MME students with a Primary Instrument Concentration are required to play a 10-minute jury each semester for the woodwind faculty.

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MME students with a Secondary Instrument Concentration are required to play a 10-minute jury for the primary studio professor and if applicable, the assigned GTA each semester.

DMA students' requirements for juries will be at the discretion of their studio professor, depending on individual needs and goals. This 10-minute jury will be presented for the woodwind faculty.

6.2.3 Percussion Majors

- 15-20 minutes in length
- One solo per instrument group (keyboard, snare drum/multiple percussion, and timpani) to be chosen in consultation with the major professor
- Jury exemption in the semester MM recital is given is up to the discretion of the major professor
- DMA students are exempt from percussion juries

6.2.4 String Majors

MM Students: 10-minute jury required every semester. Repertoire assigned in consultation with the major professor. Jury exemption in the semester MM recital is given is up to the discretion of the major professor.

DMA Students: consult major professor to determine whether or not a jury is required.

6.3 Piano Majors

Jury exams are held in Sharp Hall on the first two days of Finals Week in both fall and spring semesters. Every piano major plays a jury exam except those who have played a degree recital within one month from the Monday of Finals Week. Each student may choose their preferred jury time using the online jury system. Jury repertoire, semester technique studies, and performance participation are documented and submitted using the online jury system. The jury system can be accessed at <https://ou.jury-system.com>. While each exam lasts fifteen minutes, students are expected to prepare as much music as they can (normally at least three contrasting pieces) and the piano faculty will select portions to hear. All jury performances are from memory.

On jury day, arrive at least 10 minutes before your scheduled jury time. Wait backstage Sharp Hall and enter through the stage-right entrance door (across from the Concert Hall Manager office). Enter immediately after the previous student exits. You do not need to announce your pieces. To record your jury you must bring your own recording device, which must not require extra time to activate.

Each jury member gives a grade and written comments for each jury. The final grade for the semester will be within one letter grade of the average of the jury grades. Grades of Incomplete are given only in extenuating circumstances and not for failure to perform a jury.

6.4 Voice Majors

All Master students enrolled in applied voice are required to perform a jury at the end of each semester of vocal study. However, if a student has performed a degree recital or performed a Leading opera role during the course of the semester, the jury is waived. Leading opera roles are defined by AGMA under Schedule C where predefined role classifications are listed <https://www.musicalartists.org/contracts-and-agreements/schedule-c/>. Those students who perform a Featured opera role will still sing a normal jury, but the repertoire requirements overall will be

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lessened in agreement with their voice professor. Those in supporting roles and other smaller roles will abide by the normal repertoire and jury requirements. Sophomore Barrier requirements (5 songs memorized) are not adjusted due to Opera roles in the semester of the Barrier.

DMA students are exempt from Voice Juries. They are expected to consult with their Committee Chair and Committee to propose and successfully perform their required recitals as outlined in the DMA Handbook.

6.5 Composition Majors

Students are required to sit for a jury examination at the end of the semester. A jury sign-up sheet will be posted one week before the jury date. Students are required to bring multiple copies of their scores & a recording of each work completed over the course of the semester. It is expected that graduate students compose at least fifteen (15) minutes of music in each semester of study.

Section 7: Recitals

All graduate students majoring in performance, composition, or conducting must present a public recital as part of their degree program. Recitals are considered elective for all other degrees, or when enrolling in recital hours beyond degree requirements. Consult your degree plan for details.

7.1 General Graduate Recital Policies

Piano and voice majors must memorize the entire recital program.

Performance and composition students (not conducting) must be enrolled in a minimum of 2 hours of graduate level applied music or composition in any semester they perform a recital.

The preview performance must conform to the memory requirements of the major area (see below in Section 6).

Organ, wind, string, and percussion majors must memorize at least a portion of the recital.

Voice recitals must include songs in French, German, Italian, and English.

Performers on piano, organ, strings, wind instruments, or percussion, must present at least one work (preferably two) in larger form. Check with your primary area of study for additional recital requirements.

Except as detailed herein, the student shall bear all expenses of the recital or public performance.

7.2 Master's Recital Policies

The recital must be performed before the student can take the Final Comprehensive Examination or defend the thesis, as appropriate.

Master of Music recitals must be approximately one hour in length (cannot exceed 55 minutes) with 45-50 minutes of actual performance material, unless otherwise specified by

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your primary area/instructor.

7.3 Doctoral Recital Policies

Except under extraordinary circumstances, DMA students may not enroll in GDMA 6042 or LDMA 6052 and, consequently, may not perform a degree recital during the first semester of enrollment.

DMA students may schedule degree recitals in appropriate School of Music venues at any time during the school year by contacting the School of Music's Hall Manager.

A doctoral student must form an (at least) 3-member committee comprised of School of Music faculty prior to performing the first recital (unless the Advisory Committee is already formally established and ACR is submitted). This committee is referred to as the Initial Recital Committee.

Note: For a DMA student, the three degree recitals (two degree recitals and workshops for Piano Pedagogy students; two degree recitals for Composition) and the 6 hours of document research are intended to represent an experience equivalent to dissertation research and writing required for a Ph.D student at the University. Ideally, therefore, the same/similar group of people should guide a student through all degree recitals, the General Examination, and the concluding DMA document/project.

The student must be enrolled in an approved recital course to receive credit for any recital toward the degree (required or elective). Performance majors must be enrolled in 2 credit hours of applied lessons in any semester that they perform a recital.

The Initial Recital Committee/Advisory Committee must approve, in writing, content of all recitals *at least one month prior to the proposed date of recital*. To document this approval, the student shall complete and submit the Doctoral Recital Content and Committee Approval form on the School of Music website, noting the intended time and venue for the recital, detailing the proposed repertoire, including composer's names and dates, along with the timings of each piece. Once submitted, the recital content will be forwarded to each committee member for approval.

- If a committee member raises an objection to any of the proposed recital repertoire, the student and applied professor may adjust the content of the recital and resubmit. If an agreement cannot be reached with the dissenting committee member(s) in a timely manner, the matter shall be referred to the Coordinator of Graduate Studies whose decision shall be final. No changes in approved repertoire are allowed without prior written consent of the committee.
- While ultimate approval of the recital content is in the hands of the committee, it is the student's applied professor's responsibility to assist the student in developing a program that meets area recital standards (see below in Section 6). All faculty members should be cognizant of such recital standards.

7.4 Scheduling Rehearsal and Performance Dates/Spaces, Programs, and Cancellations

7.4.1 Dress Rehearsals

During the semester in which the recital will occur, students may schedule one dress rehearsal beginning the fourth week of classes. Dress rehearsals will be scheduled on a first come-first-serve

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basis, space and time permitting. Dress rehearsals may not exceed 90 minutes in duration. Students must schedule their own dress rehearsal. Faculty members, other students, or accompanists may not schedule dress rehearsals for their students, class members, or clients, respectively. Due to limited available time in the performance halls, no additional rehearsals may be scheduled.

7.4.2 Performance Dates & Spaces

The student must submit a completed Student Recital Request Form available under Student Resources on the School of Music website. All recital and dress rehearsal policies and procedures are determined by the Hall Manager. See guidelines on the website for current details.

7.4.3 Off-Campus Recitals

Graduate degree recitals are usually presented in Norman and on campus. However, with permission of the major professor, Advisory Committee (doctoral students), and Coordinator of Graduate Studies, a student may present the master's degree recital off-campus or outside of the Norman area.

A recital may be performed outside of Norman when three or more persons are involved in the performance of the recital and significant expense would be incurred by presenting it in Norman.

When a recital is given outside of Norman, the recitalist's major professor must be in attendance. All travel and lodging expenses must be borne by the student. The student shall be responsible for providing a printed program for the recital. The program shall include the following statement, "This program is presented in partial fulfillment of the degree of Doctor of Musical Arts/Philosophy in Music Education at the University of Oklahoma. (STUDENT) is a student of (PROFESSOR)."

7.4.4 Programs

Students must adhere to current School of Music formatting/templates for all degree recitals. Information on how to submit a program copy is available under the Student Resources tab of the School of Music website.

7.4.5 Cancellation of Performance

To avoid paying a \$75 cancellation penalty, written notice of cancellation must be submitted to the Concert Hall Manager neil.whyte@ou.edu no less than 30 days before the recital. Cancellation Forms are available on the School of Music website under the Student Resources tab. Cancellation forms must be signed by the student's committee chair/applied professor and submitted to the Concert Hall Manager. It is the student's responsibility to inform all members of their committee and the Undergraduate/Graduate Music office of any canceled recitals.

6.5 Recital Preview

Some areas within the School require a preview performance in front of area faculty prior to the recital. Students should consult their major professor and/or area chair for expectations, procedures, and forms required. The Graduate Music Office does not facilitate recital preview processes.

7.6 Recital Grading

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The Coordinator of Graduate Studies for the School of Music serves as the instructor of record for all graduate recital courses. All graduate recital courses are S/U graded.

Students perform their recital *satisfactorily* within the semester of enrollment will receive a grade of “S” (Satisfactory) for their enrollment in the appropriate recital course.

In order for a mark of “S” to be recorded on the student’s transcript for enrollment in the recital course:

- After the recital performance, the student must provide the Graduate Music Office with a copy of the performance program via instructions on the School of Music website.
- If an off-campus recital, the student shall arrange for a **professional quality video recording** to be made of the recital. Within one week of the recital, the student shall send a copy of the recording and electronic copy of the program to their major professor (master’s recitals) or committee members (doctoral recitals) for evaluation.
- Once submitted, the major professor (master’s recitals) or all committee members (doctoral recitals) will be prompted to provide their evaluation of the recital performance. In order for a *doctoral* recital performance to be deemed satisfactory, either the Recital Committee or Advisory Committee must sign both the (1) Doctoral Recital Program Content form and (2) Doctoral Recital Performance forms (initiated by the student).
 - A student whose performance of an approved recital is judged satisfactory by a majority of the committee shall receive a grade of “S” for the enrollment in GDMA 6042 or LDMA 6052, as appropriate.
- Program submission and all committee member evaluations must be received by the Graduate Music Office *before the last day of finals week in the semester of enrollment*.
 - When a completed recital approval form (submitted by students, all committee member signatures received) is not received before the last day of Finals Week of the semester of enrollment, the student will receive a mark of “N” (no grade) for the course. An S/U grade will not be reported until all evaluative procedures are completed.
- Students who pass the preview but do *not* perform their recital within the semester of enrollment will receive a mark of “I” (Incomplete) for their enrollment in the appropriate recital course and be subject to the university’s regulations for making up incompletes.
 - Note: If the student presents the approved recital within one year of the semester of initial enrollment, the student will not be required to perform another preview.

7.6.1 Doctoral Recital Information

Committee members and area faculty members are asked to make a concerted effort to attend doctoral recitals in-person. The student shall be responsible for informing all committee members and all appropriate area faculty of the date, time, and location of the recital at least two weeks in advance. Students should send invitations via email to all faculty/committee members using official OU email addresses/accounts.

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If committee members are not able to be present at the recital, the student must submit a video recording (as provided by the School of Music, or self if off campus) to all committee members for review.

7.6.2 Composition and Conducting Major Recitals

The major professor/committee chair must approve the recital content and description of the performing forces required prior to the first rehearsal.

Members of the student's graduate committee are expected to attend the recital performance (or view an audio/video recording) and determine whether or not the performance was satisfactory.

If one or more members of a doctoral student's Advisory Committee do not attend the performance, at the discretion of the major professor, an ad hoc committee consisting of the student's major professor and any two appropriate School of Music faculty members who attend the performance may evaluate the recital. ...the student must circulate the recording of the recital and a copy of the performance program to all committee members and the committee members will be expected to evaluate the recital on the basis of the recording.

7.7 Recordings

The School of Music will make audio and video recordings of student recitals (that occur in Gothic, Pitman, or Sharp Halls) at no cost to the student. All student degree-required recitals (that occur in Gothic, Pitman, or Sharp Halls) also will be live-streamed to the School of Music webpage. The recording will be stored on the School of Music's Dropbox account. The Concert Hall Manager will email each student a link to their recordings typically within the week following their recital.

7.7.1 Recordings of Off-Campus Recitals

For any recital not performed in a School of Music venue, the student shall arrange for a high quality audio recording to be made of the recital. Within one week of receiving word of satisfactory evaluation of his performance, the student shall send a copy of this audio recording along with a .pdf printed program to the Fine Arts Library.

7.8 Departmental/Area Policies and Procedures Regarding Recital Content and Organization

Below are the minimum requirements for recital content and organization for each DMA degree program. As detailed above, the content of ALL DMA recitals must be approved in advance of the performance.

Performances cannot be counted as fulfilling degree recital requirements if the appropriately constituted faculty committee did not approve the content in advance.

7.8.1 Organ Majors

The degree program requires three public performances.

- At least two of these performances must be full-length (approximately 60 minutes of music) solo recitals.
- The remaining performance may be either a solo recital, a lecture recital, a chamber music recital, or, if the opportunity arises, a performance of a concerto with orchestra
- **Note:** Concerto performances may not be substituted for more than one degree recital.

The DMA Organ student must perform at minimum a total of 60 minutes of music from memory over the course of the three recitals.

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7.8.2 Wind, Percussion, or String Majors

7.8.2.1 Brass Majors

The degree program requires three public performances.

- At least two of these performances must be full-length (approximately 50 minutes of music) solo recitals.
- The remaining performance may be either a lecture recital, a chamber music recital, or, if the opportunity arises, a performance of a concerto with orchestra.
- **Note:** Concerto performances may not be substituted for more than one degree recital.

The DMA Brass student must perform a portion of each solo degree recital from memory.

7.8.2.2 Woodwind Majors

The degree program requires three public performances.

- At least two of these performances must be full-length (approximately 50 minutes of music) solo recitals.
- The remaining performance may be either a lecture recital, a chamber music recital, or, if the opportunity arises, a performance of a concerto with orchestra.
- **Note:** Concerto performances may not be substituted for more than one degree recital.

7.8.2.3 Percussion Majors

The degree program requires three public performances.

- Repertoire should feature works from 2-3 different style periods and/or major percussion instruments (marimba, vibes, timpani, multi-percussion).
- At least two of these performances must be full-length solo recitals. The student's major professor will advise the student on the specific length but a good rule of thumb is approximately 50 minutes of music.
- With the permission of the Committee as documented by their approval of the recital content, a concerto performance may be substituted for a portion of a degree recital, to-wit: a 30-minute concerto may count for approximately half of a solo recital.
- The remaining performance may be either a lecture recital or a chamber music recital.

The DMA Percussion student must perform a portion of each solo degree recital from memory.

7.8.2.4 String Majors

The DMA degree program requires three public performances.

- At least two of these performances must be full-length solo recitals consisting of approximately 50 minutes of music.
- The remaining performance may be either a lecture recital, a chamber music recital, or (if the opportunity arises) a performance of a complete solo concerto with orchestra.

The content of each recital or performance must be approved by each member of the student's doctoral faculty committee.

- Works previously presented as part of the DMA entrance audition are not eligible to be

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- programmed on any of the student's performances for credit toward the DMA degree.
- Similarly, any works the student may have performed on previous degree-required recitals at OU (e.g.: the Master's recital) are ineligible for inclusion in the student's DMA recitals.

Memorization requirements for each of the 3 required performances will be determined by the student's major professor.

7.8.3 Piano Majors

7.8.3.1 Piano Performance Majors

The degree program requires three public performances.

- The first two of these performances must be full-length (approximately 50 minutes of music) solo recitals.
- The remaining performance may be either a lecture recital, a chamber music recital, or, if the opportunity arises, a performance of a concerto with orchestra.
- **Note:** Concerto performances may not be substituted for more than one degree recital.

Except in extraordinary circumstances, the DMA Piano Performance student's first degree recital shall be a solo recital.

The DMA Piano Performance student must perform the entire degree recital from memory.

7.8.3.2 Piano Performance and Pedagogy Majors

A student majoring in Piano Performance and Pedagogy must demonstrate competence both as a performer and as a teacher.

The degree program requires three public performances.

- The first shall be a full-length solo recital (approximately 50 minutes of music) featuring works from contrasting style periods.
- The second shall be a second full-length solo recital, a lecture recital (which may be pedagogical in nature), or a chamber music recital in which the piano plays an important musical role.
- The third and final public performance shall be a public workshop for piano teachers concentrating on teaching techniques and materials. The public workshop must be at least five hours in length. It may be presented outside of Norman, provided the major professor is in attendance and a high-quality video recording is made of the workshop.

The DMA Piano Performance and Pedagogy student must perform all solo recital music from memory.

7.8.4 Voice Majors

The degree program requires three public performances. At least two of these performances must be full-length (approximately 60 minutes of music) solo recitals. The remaining performance may be either a lecture recital, a chamber music recital, or, if the opportunity arises, a performance of a concerto with orchestra or the performance of a major operatic role.

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Note: Concerto or operatic performances may not be substituted for more than one degree recital. Procedures regarding counting an operatic performance for a recital are determined by the Voice Area.

The DMA Voice student must perform all solo recital music from memory.

7.8.5 Composition Majors

The DMA student in composition demonstrates competence by presenting two recitals.

- One recital is a program of original or twentieth-century music with commentary (lecture recital).
- The second recital requirement is satisfied with the presentation of a single recital of original compositions.

A student who has the opportunity for a significant off-campus performance of original music may request their committee to evaluate that performance as a portion of the formal recital requirement.

7.8.6 Conducting Majors

7.8.6.1 Choral Conducting Majors

Three public performances are required.

- At least two of these performances must be full-length (as determined by the major professor) recitals.
- One recital involving works representing at least three historical style periods and at least three languages other than/in addition to English.
- A second recital including the performance of a larger work, preferably related to the written document.
- The third recital should involve supervised score preparation and appropriate research.
- Any compilation video of individual repertoire conducted with major ensembles should be submitted to the advisory committee during the final semester of conducting lessons.

With the approval of the major professor, one recital may be a lecture-recital.

Performing groups may consist of school or college choirs (including University of Oklahoma choral groups directly under the supervision of the student), a church or community choral group, or a professional choral ensemble.

A cappella works as well as compositions accompanied by an instrumental ensemble must be represented within the total recital requirement.

7.8.6.2 Instrumental Conducting Majors (Orchestral and Wind)

Three public performances are required.

- At least two performances must be full-length recitals as defined by the major professor.
- The remaining performance may be a lecture recital related to the document topic.

Recital literature may be selected from the large and/or small instrumental repertoire.

- Chamber music selections must include groups of eight or more musicians, not including the

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conductor.

Performing groups may consist of a college ensemble (including University of Oklahoma groups under the supervision of the student), or an ensemble of community and/or professional musicians.

7.9 Lecture Recitals (all doctoral students)

A lecture recital (LDMA) includes the preparation and presentation of a public lecture OR chamber music recital. If a lecture recital, the program should include both performed works and lecture material (as advised by the major professor and/or Recital/Advisory Committee). For lecture recitals, students must submit a related written document to the Graduate Music Office along with a copy of the recital program once completed.

Section 8: Applying for Graduation

Students and advisors should consider the anticipated graduation term from the beginning of their degree program.

8.1 Application Deadline

Application for Graduation for all graduate students must occur the semester prior to anticipated graduation. Typically, notification/announcement for graduation will be communicated by the Graduate College at the beginning of each term. If students miss the application deadline, it is their responsibility to contact the Academic Records office.

8.2 Application Procedures

Students apply for graduation through their personal one.ou.edu account. Visit the OU commencement website for details on specific graduation requirements, procedures, and events.

Section 9: Student Life

9.1 Graduate Music Student Association (GMSA)

GMSA serves the graduate music students of the OU College of Fine Arts as well as the Norman music scene. Events include workshops, lectures and recital/performance programs, and social networking events all of which seek to improve the skills and experience of music students. The organization receives funding from the University and normally hosts social activities, study sessions, guest artists, and fundraisers for graduate students in the School of Music.

9.1.1 Leadership Positions

As an official OU Student Organization, the GMSA determines its own procedures for the election of members to leadership positions, including (but not limited to) term length and responsibilities, as well as selection of a faculty sponsor. Consult the GMSA bylaws for details.

9.2 Graduate Studies Committee (GSC)

The GSC is comprised of one faculty member from each area within the School of Music and is

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charged with making recommendations to the faculty regarding graduate curricular matters. Additionally, the GSC determines the procedures for graduate entrance examinations and other policies. The GSC meets monthly (calendar set by the Director of the School of Music).

9.2.1 Graduate Student Membership

Two graduate students will be selected by the Graduate Liaison (committee Chair) to serve on the GSC. One student will represent the research-oriented degrees (MME, MM in musicology and theory, PhD) and the other student will represent the practice-oriented degrees (MM performance, DMA). At least one of the two students must be in a doctoral program. Student members provide input on agenda items at regular meetings but do not hold voting rights.

9.3 Graduate Student Senate (GSS)

The Graduate Student Senate (GSS) represents every graduate student enrolled in any of the programs offered by the Graduate College at the University of Oklahoma, giving them an official voice. Additionally, each year a substantial portion of the SGA budget is allocated to GSS for two important initiatives: Awards and Grants. Active School of Music participation in the GSS ensures that graduate students are represented in all aspects of campus life.

9.3.1 Music Student Representation

The School of Music must elect two (2) senators to serve on the GSS board. Nominations and elections will be held at the annual orientation meeting(s) prior to the start of every fall semester and facilitated by the Graduate Music Office. See the GSS website for details on senator responsibilities, required meeting times, and other important procedures.

Section 10: Graduate Assistantships

10.1 Assistantship Overview

The primary purpose of your admission to the University of Oklahoma is educational in nature, and the invitation to participate as a Graduate Assistant is meant to further the academic component of your graduate study. The stipend and tuition waiver are incidental to the educational aspect of your admission to the University of Oklahoma and are meant to help defray the costs associated with your admission.

10.2 Assistantship/Employment Terms

Students holding assistantships are issued contracts stating the duties and number of hours of work assigned. Specific duty assignments are made at the beginning of each semester or academic year and may change depending upon student abilities and the needs of the School of Music. Assistantships are 9-month contracts; no duties or stipends apply to the summer term. The contract period is stipulated in the contract, based on OU's payroll processing. Students should meet with their employment supervisor to schedule work hours. Students holding assistantships are required to be enrolled for a minimum of 5 credit hours each fall/spring. Students who drop below 5 hours during any given semester may lose their assistantship. Consult with your supervisor before scheduling travel, off-campus events, auditions, etc. See the Coordinator of Graduate Studies for any questions or concerns about your schedule or hours. For additional information on graduate assistantships, please refer to the OU Graduate College Bulletin.

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10.3 Performance of Duties

As a graduate assistant, you are expected to perform your assigned duties in a professional manner, with the utmost attention to satisfactory performance. Remember that the patterns of professional conduct you establish during this period will remain with you when you leave school and accept a professional position. The work of the graduate assistant is vital to the School of Music, whether that work is teaching classes or lessons, performing in an ensemble, accompanying, assisting with recording services, or serving as a research assistant, or assisting office staff. Graduate assistants will undergo a review of their work each semester and will be informed of the results. Failure to perform in a satisfactory manner may lead to a reduction or cancellation of the assistantship. Failure to make adequate progress toward the degree also may result in reduction or cancellation of the assistantship.

10.4 Absence from Assistantship Duties

Consult your assistantship supervisor (detailed in your contract/offer; *this may or may not be your major professor*) and/or the Coordinator of Graduate Studies if you are unable to fulfill your duty assignment. In the case of an emergency, graduate students must notify their supervisor if duties will be missed. Student must also notify their supervisor(s) via email before missing required duties for any School of Music or related event.

10.5 Renewal and Extension of Assistantship Contracts

The period of an assistantship (one) is stated in the contract offer. Renewal for subsequent years (determined by the length of degree program) is not automatic and is dependent upon (a) satisfactory progress in the degree program, and (b) acceptable performance of assigned duties. This procedure is detailed in the assistantship offer letter.

10.6 Tuition Waiver

Tuition waiver guidelines for students holding a qualifying graduate assistantship (0.5 FTE) are outlined in the assistantship offer letter. For further details, consult the OU Graduate College website and/or Graduate College Bulletin.

10.6.1 Summer Tuition Waiver

A student who holds a qualifying graduate assistantship (0.5 FTE) during the fall and spring semesters (two consecutive semesters) of the academic year will receive, as an added benefit, a full tuition waiver for summer courses (per current OU Graduate College policy). As with other enrollment terms, students will be required to pay all miscellaneous/course fees.

10.7 Graduate Assistantship Offices

When possible, the School of Music will afford graduate students who hold a qualifying assistantship an office space on campus. Any office space is assigned for the sole purpose of supporting the student in their official assistantship responsibilities. Office availability, type, furniture, and location are not guaranteed and are at the sole discretion of the Director of School of Music. Students may keep personal items in these spaces at their own risk. Access to graduate assistantship offices outside of regular building hours is not guaranteed.

Section 11: Miscellaneous Information

11.1 Apply for Travel Funding

The School of Music encourages students to participate in professional and scholarly endeavors

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related to their area of study. Doing so prepares them for future work in their field. Students may consider financial assistance from various areas within the University to support their professional experiences.

Any graduate music student wishing to receive financial assistance *of any kind* for travel to perform/present at a professional event must submit a formal Travel Request to the Director of the School of Music. Travel requests should be submitted *prior* to the date of the event. See the School of Music website for current forms and procedures.

11.2 Available Funding Sources

The University provides a number of avenues for graduate students to obtain funding for scholarly endeavors, including travel to and presentation/performance at professional conferences. See below for available grant opportunities and procedures.

11.2.1 College of Fine Arts Dean's Circle

College of Fine Arts Dean's Circle fund provides support for students and faculty to take advantage of special educational opportunities or experiences that enhance educational and artistic pursuits by providing funding that may otherwise be unavailable. Funding is at the discretion of the Dean of the Weitzenhoffer Family College of Fine Arts. Requests for funding may be submitted for consideration using the form on the College of Fine Arts website.

11.2.2 Graduate College Robberson Travel and Research Grants

Robberson Travel Grants provide financial assistance to graduate students who are presenting their research results or creative products at a professional venue. Research Grants provide financial assistance for expenses incurred as graduate students conduct research or produce creative products. Funded activities may include dissertation or thesis research and national research presentations, exhibitions, or performances. See the Graduate College website for details on when/how to apply, funding limits, etc.

11.2.3 Graduate Student Senate Research and Conference Grants

The Graduate Student Senate accepts Research and Conference Grant applications twice a year. These grants are supplementary in nature. More information and application forms can be found on the GSS website.

11.2.4 Opera Guild Funding

The OU Musical Theatre & Opera Guild supports students and faculty involved with the Weitzenhoffer School of Musical Theatre and the Opera program in the School of Music. The guild provides assistance with performances, promotes community interest in musical theatre and opera, and provides annual awards to students who show professional promise. See the WFCFA website for application instructions.

11.2.5 School of Music Funding

By completing the Travel Request Form, students are automatically considered for additional funding from the School of Music. Internal funds will usually be applied after submitting for outside/matching financial support through one of the above means or other outside source. School of Music funds are at the sole discretion of the Director of the School of Music.

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11.3 Keys

A limited number of building keys will be issued to Graduate Assistants and graduate students needing access to offices and classrooms for various school-related needs. Keys may be obtained by completing the online Key Request Form on the School of Music website (faculty approval required) and must be returned at the end of each academic year. Retaining keys through the summer requires approval by an area chair and/or assistantship supervisor.

Please protect your University keys, and report any loss of a University key immediately, so that security concerns may be addressed. (Individuals will be charged for lost keys, per current rates and policies.)

11.4 Lockers

Lockers in the School of Music are available for use by contacting the Warden (warden@ou.edu). A limited number of lockers are available, particularly for large instrument storage. A School of Music lock will be provided; you may not use your own.

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Section 12: Information for Master's Degree Students

12.1 The Program of Study and Master's Thesis Topic and Committee Membership

This form must be filed with the Graduate College during the semester before the semester you intend to graduate. Follow Graduate College instructions for completing the Program of Study form.

Due dates for Program of Study filing:

- First Monday in April for Fall graduates
- First Monday in October for Spring graduates
- First Monday in March for Summer graduates

12.2 Non-Thesis Programs

The Non-Thesis Option is required for MME–Kodály Concept major and MM/MME–Piano Pedagogy majors, and is available to all other Master of Music Education students. All non-thesis option degree programs require a Final Comprehensive Examination. The following Master of Music majors are non-thesis programs and culminate in a recital and a Final Comprehensive Examination:

- Choral Conducting (all concentrations)
- Organ (all concentrations)
- Piano (all concentrations)
- Voice, Performance concentration

The MM Opera degree requires a Final Comprehensive Examination but does not require a recital.

12.2.2 Final Comprehensive Examination

The Final Comprehensive Examination is taken during the semester of graduation; no exceptions. You must be enrolled in a minimum of two (2) hours of graduate level coursework in the semester you take your Final Comprehensive Examination.

12.2.2.1 Non-Thesis Examination Committee

Students form a Non-Thesis Examination Committee the semester before they intend to graduate. Committee makeup should adhere to all OU Graduate College guidelines (see Graduate Bulletin) and be comprised of three (3) appropriate graduate faculty members (per OU Graduate Faculty Status rankings) from within the School of Music. The committee makeup is as follows for all master's degree programs:

- One faculty member (usually the major professor) will administer the major area
- One faculty member will administer in the area of music theory
- One faculty member will administer in the area of musicology

Note: Those committee members who examine you in music theory and musicology do not need to be faculty members within those areas; they simply must adhere to the exam guidelines set forth by each area, as detailed in this handbook.

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12.2.2.2 Authority for the Final Comprehensive Examination

At least 10 working days prior to the planned date of your examination, submit a completed *Request for Authority for Final Comprehensive Examination* to the Graduate Music Office (gradmusic@ou.edu). This form can be found on the SoM website under Student Resources.

Once submitted, the Graduate Music Office will make a formal request to the Graduate College to grant authority to your committee members to administer your Final Comprehensive Examination.

If no impediments are discovered, the Graduate College will send the Authority Report Form for the Non-Thesis Exam as an attachment to an email addressed to all members of your committee. The Graduate Music Office will be copied on this email.

The Committee Chair or student should print a copy of this attachment and bring it to the examination. The members of your committee will sign this form to document your performance on the examination. The Graduate College will also accept email approval from each faculty member. The form or the email approvals must be sent to the Graduate Music Office and we will be responsible for turning it into the Graduate College.

12.2.2.3 Scheduling the Final Comprehensive Examination

The exam cannot be administered until the Graduate College has provided the authority form.

The exam must be completed on or before the last day of classes of the semester for which authority to administer the exam has been granted.

The exam cannot be held when the university is not in session, during the final exam period, or when a suitable committee cannot be convened.

It is up to the student to meet with all members of the committee to schedule a date and time for the exam.

The oral portion of the exam normally takes 1.5 to 2 hours. The School of Music Conference Room and Seminar Room can be used but must be reserved in advance by completing the online reservation form.

12.2.2.4 Content of the Final Comprehensive Examination

In most instances, Final Comprehensive Exams in the School of Music have both an oral and written component. One or more members of your committee may require you to prepare certain written materials in advance of the oral examination. It is the student's responsibility to contact each member of the committee to determine whether or not written materials must be prepared in advance of the oral exam.

For musicology and music theory, the guidelines below should be used by the faculty member serving as the area representative if that person is not a member of the designated area's faculty. Note that these are *guidelines* and that the committee member who will be administering these

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portions of the exam may expand or refocus as they see fit.

12.2.2.4.1 Major Area

Master's non-thesis students will be asked questions in the major field/degree concentration area. Specific guidelines for written and/or oral prompts will be determined by the major area representative/committee member, often in conjunction with the student.

12.2.2.4.2 Musicology

Master's non-thesis students will be asked questions on (a) all historical periods and (b) stylistic attributes, major works of the periods, major composers and their works.

All Master of Music students in programs that require a recital will be questioned on the historical and cultural context of the works performed on the master's recital. Specific questions should focus on:

- The relationship of the composition to the composer's other works
- The place of the composer within the larger historical period
- Performance practices at the time of the work's composition

Master of Music students in programs that do not require a recital, as well as Master of Music Education students, should be asked questions on:

- All historical periods
- Stylistic periods, major works of the periods, major composers and their works

12.2.2.4.3 Music Theory

All non-thesis students will be given two short works or a single longer work to analyze. It is the student's responsibility to arrange a meeting with the committee member representing music theory to secure the music to analyze. The student is expected to answer the following questions and/or similar ones suggested by the committee member:

Form:

- What is the form of the work?
- How is the form articulated?
- How is the form like or different from the standard form?

Development:

- How are motives or themes used to unify the work?
- How are these motives or themes developed?

Tone Systems:

- What tone systems are used as pitch sources?
- What harmonies are prevalent?
- How are the harmonies used?

What are some rhythmic and metrical points of interest?

What is unique about this composition?

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12.2.2.5 Reporting Results of the Final Comprehensive Examination

All members of the Non-Thesis Final Examination Committee will sign the Authority Report Form for the Non-Thesis Exam and indicate whether or not the student completed the exam successfully. Committee members must follow all guidelines (including time allotment) as indicated by the Graduate College when reporting Final Comprehensive Examination decisions.

Email approval also will be accepted in lieu of a signed Authority form. Faculty members using this method must adhere to the following:

- Email message sent from the faculty member's official OU email address
- Copy the entire committee and Graduate Studies Administrative Assistant (gradmusic@ou.edu)

Both the Authority Report Form or email approvals must be sent to the Graduate Music Office. The Graduate Studies Administrative Assistant will be responsible for communicating the cFinal Comprehensive Examination Committee's decision to the Graduate College.

In the event that the student does not pass the Final Examination, the student may, at the discretion of the committee, take the exam again in a subsequent semester. The exam may not be taken twice in one semester, nor may it be taken for a third time.

12.3 Thesis Programs

The Master of Music degrees in Composition, Music Theory, and Musicology culminate in the defense of an original thesis. The Thesis Option is available to Master of Music Education students in the Instrumental, General/Vocal-General, or Conducting concentrations.

12.3.1 Thesis Committee

Students form a Thesis Committee and submit the Master's Thesis Topic and Committee Membership form to the Graduate College at the same time the Program of Study form is submitted (usually the semester prior to graduation). Thesis Committee membership should adhere to Graduate College guidelines (see Graduate Bulletin 7.2.2) and be comprised of three (3) appropriate graduate faculty members (per OU Graduate Faculty Status rankings).

12.3.2 Thesis Prospectus/Proposal

Your committee/area may ask for a written prospectus/proposal for your thesis prior to engaging in your research/data collection. If a prospectus is required, your committee/area will provide you with guidance as to the form and content. A typical prospectus/proposal may include (but is not limited to) a description of the scope of your topic, research methodology, review of related literature, and/or a bibliography.

It should be noted at the outset that the submission, defense, and deposition of the written proposal of the document is a requirement of the School of Music. The format of the proposal (margins, pagination, a consistent bibliographic style, etc.) should conform to the Graduate College requirements for the final document. These requirements are detailed in the Graduate College's *Thesis/Dissertation Instruction Packet* which can be found on the Graduate College website

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http://www.ou.edu/content/gradweb/academic_programs/doctoral_degree/norman.html

NB: In the *Thesis/Dissertation Instruction Packet*, the Graduate College suggests (and the Graduate Faculty of the School of Music agrees) that the most recent edition of *The Chicago Manual of Style* be followed unless the committee requires another style (e.g., APA for Music Education).

12.3.3 Institutional Review Board (IRB) Approval

If your thesis will require any research involving **human subjects/participants** (including, but not limited, to interviews, surveys, observations, questionnaires), you must receive approval of your research protocol from the university's Institutional Review Board **before** you begin your research. If approval is not received in advance, you likely will be restricted from using any information gathered prior to approval of the protocol in the document. This is an issue that should be discussed with your committee chair early on in the development of your project.

If you will need IRB approval for your research, you must complete two items:

- Research protocol training through the CITI training program
- Choose a committee member to serve as your Research Supervisor (must also be CITI trained and up-to-date). Check with the OUIRB office if questions on your research supervisor's credentials.

For further information about the training/approval process, or to obtain application forms, contact the Office of Compliance at (405) 325-8110 or visit their web page at

<https://compliance.ouhsc.edu/offices/human-research-participant-protection/norman-campus-institutional-review-board>

12.3.4 Enrolling in Thesis Research Hours

Students should enroll in MUTH (composition & music theory) / MUSC (musicology) / MUED (music education) 5980 Research for Master's Thesis the semester before they plan to defend. Students are required to reach 4 total thesis hours.

- Once you enroll in 5980, you must maintain continuous enrollment during each regular semester (Fall/Spring) in at least two hours of 5980 until the requirements for the degree have been completed or degree study has been discontinued.
- You must be enrolled in at least two hours of 5980 during the semester you defend your thesis.

See the Graduate College Bulletin for further information about the continuous enrollment requirement.

12.3.5 Procedures for the Thesis Defense

See the Graduate Bulletin (7.2.5) for all guidelines, forms, and policies for thesis defense. Additionally, below are a number clarifications for School of Music students:

- It is the student's responsibility to communicate with all members of the committee to schedule a date and time for the oral defense.
- The oral defense portion normally takes 1.5 to 2 hours.
- The School of Music Conference Room and Seminar Room can be used but must be

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reserved in advance by completing the online reservation form.

- At least 10 working days prior to the planned date of your defense, submit a completed *Report of Reading Copy Submission and Request for Authority to Defend* form to the Graduate College. This form can be found on the Graduate College website under Forms and Policy.
 - This form routes directly to the committee and the Graduate College for approval. If no impediments are discovered, the Graduate College will send the *Authority Report Form* for the Thesis Defense as an attachment to an email addressed to all members of your committee. The Graduate Music Office will be copied on this email.
- The defense must be completed on or before the week of classes of the semester for which authority to administer the exam has been granted. Reference the Graduate College website or OU Academic Calendar for specific dates.
- The defense cannot be held when the university is not in session, during the final exam period, or when a suitable committee cannot be convened.

12.3.5.1 After the Defense

Within 72 business hours of completing the oral defense, the committee has two options to report their decision:

- Return a printed, signed copy of the *Authority Report Form for the Thesis Defense* to the Graduate Music Office.
- Send an email trail signaling each committee member's decision also will be accepted in lieu of a signed *Authority* form.
 - Faculty members using this method must send the message from their official OU email address and copy the entire committee and Graduate Studies Administrative Assistant (gradmusic@ou.edu).

Both the Authority Report Form or email approvals must be sent to the Graduate Music Office. The Graduate Studies Administrative Assistant will be responsible for communicating the Thesis Defense Committee's decision to the Graduate College.

- Formatting must adhere to the Graduate College guidelines in the *Thesis/Dissertation Packet*, found on the Graduate College website.
- Students must deposit the thesis according to the Graduate College guidelines and by the date prescribed in the OU academic calendar. The Thesis Committee must approve the final version of the manuscript before it will be accepted for deposit

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Section 13: Information for Doctoral Students

13.1 The Advisory Committee

Although some graduate departments in the university differentiate between the Advisory Conference Committee and the Doctoral Committee, it is standard practice in the School of Music for the same committee to serve in both capacities and will be referred to hereinafter as the Advisory Committee.

Membership guidelines and exclusions established by the Graduate College are the same for both Advisory Conference Committees and Doctoral Committees. For complete information on Graduate College policies and procedures regarding these committees, please refer to the Graduate College Bulletin.

The student should select members of the advisory conference committee in consultation with the academic unit. The advisory conference committee will examine the student's academic record to determine the coursework required to meet the student's individual needs.

An Advisory Committee must consist of at least five (5) qualified faculty members:

For DMA Students:

- Committee Chair
- Co-Chair, if applicable, or a second faculty member from the student's major area or an appropriate related or secondary area
- One member of the Musicology faculty
- One member of the Music Theory faculty
- One member from outside of the School of Music. Consult the Graduate College Bulletin for specific information on the role of and qualifications for the Outside Member.

For PhD Students:

- Committee Chair (MUED/Piano Pedagogy Faculty Member)
- One other member of the Music Education/Piano Pedagogy Faculty, who may or may not be deemed the Co-chair by the student
- An additional member of the Music Education/Piano Pedagogy Faculty **OR** a member of the area of music specialization for the degree (e.g., Instrumental/Choral Conducting, Major Instrument/Voice)
- One at-large member of the School of Music faculty (e.g., MUSC, MUTH, applied; not music education)
- Graduate College Representative (outside the School of Music faculty)
- For Piano Pedagogy emphasis:
 - If MUED faculty is chair, Piano Pedagogy faculty is recommended as co-chair
 - At least one member of the committee must be from piano pedagogy
 - One additional member of the committee must be from the piano area (either applied or pedagogy)
 - At least one member of the committee must be from MUSC or MUTH

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13.1.1 Advisory Committee Responsibilities The student's Advisory Committee will:

- Prepare and conduct the general examination
- Supervise the preparation of the document/dissertation
- Conduct the final oral examination over the document/dissertation

13.1.2 When to form the Advisory Committee

The make-up of each student's committee is formally established with the Graduate College by submitting to that office the Report of the Advisory Conference. However, in addition to the tasks common to advisory committees in other departments on campus (conducting the General Examination, supervising the preparation of the dissertation/document, and administering the final defense of the dissertation/document), doctoral advisory committees for DMA students are responsible for approving recital repertoire and evaluating recitals.

13.2 The Advisory Conference Report (ACR)

When complete and accepted by the Graduate College, the *Report of the Advisory Conference*, often referred to as the Advisory Conference Report or the ACR, constitutes the doctoral student's individual degree plan. For all intents and purposes, it is a contract among the student, the members of the Advisory Committee, the School of Music, and the Graduate College. While the Graduate Music Office can answer questions about coursework applicable to the degree plan, it is the responsibility of the Advisory Committee to approve any selected courses.

13.2.1 Preparing the ACR

The student prepares the form (a word document on the Graduate College website) with the guidance of their Committee Chair. The *Advisory Conference Report* is available on the Graduate College website.

13.2.2 Filing the ACR

The Graduate College strongly encourages doctoral students to submit the ACR by the third semester of study. Completing the ACR at this point allows the student's committee members to examine the student's previous work and to discuss with the student their professional interests in order to develop a plan and a timetable for remaining course work.

After holding the Advisory Conference meeting (the student and all committee members must attend the Advisory Conference meeting), the student must file the Advisory Conference Report through the Graduate College website; this includes answering various prompts and uploading a word processing version of the ARC. The form will route to each committee member for their digital signature, as well as the Coordinator of Graduate Studies. The Graduate Studies Administrative Assistant is available to assist students/faculty with reviewing the ACR before it goes to the Graduate College.

Because the form must be accepted by the Graduate College in the semester before the student intends to take the General Examination, the Graduate Music Office encourages students to prepare the forms early in the semester. Then, if the Graduate College does not approve the form as submitted, changes can be made and, barring any further complications, the student will be able to apply for the General Examination as intended.

The Graduate College will notify the student, Committee Chair, Coordinator of Graduate Studies, and Graduate Music Office assistant by e-mail regarding acceptance or rejection of the ACR. If it is

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rejected, it will be returned to the student with instructions for necessary modifications.

13.2.3 Changes to the ACR or Advisory Committee

Once the ACR has been accepted by the Graduate College, any changes to committee membership or the plan of coursework must be approved by all members of the Advisory Committee and the Coordinator of Graduate Studies before being submitted to the Graduate College.

To change the committee, the student must submit the *Request for Change in Committee*. This form can be found on the Graduate College website.

To change the coursework listed on the ACR, the student must edit the word document and submit it again through the Graduate College website.

Note: The Graduate College does not permit changes in committee membership within 30 days of the General Examination or the dissertation/document defense.

Section 14: General Examination (DMA)

14.1 Purpose

The purpose of the General Examination is to determine that a doctoral student:

- Has acquired expertise in their major area. Questions about the major area determine the student's depth of up to date knowledge.
- Possesses a thorough general knowledge of music. Questions in music history and theory ensure that each student is well-rounded and securely rooted in the foundations of Western art music.
- Can express this special and general knowledge clearly and accurately in writing. In addition to examining the student's writing skill, the time limits for each written exam measure a student's capacity for identifying the most relevant and salient points of a topic. The student's conceptual understanding and ability to articulate points chosen are evaluated as part of the written exam.
- Can express this special and general knowledge clearly and accurately in extemporaneous speaking. The oral portion of the general exam is designed to measure the ability to respond to questioning with poise and precision. Most of the questions will be related to the student's answers from the written exam, allowing the student to clarify answers with more information; additional questions may be posed to determine skill at responding without formal preparation time.
- Can synthesize information from various areas of musical study. The music faculty view this as the most important aspect of the General Exam. It is the nature of curricula to be fragmented, linear, and sequential, providing little opportunity during regular course work to synthesize information from history, theory, pedagogy, performance, conducting, etc. into one unified understanding of a musical work, style, or learning problem. The General Exam requires students to bring to bear on one set of questions all of the disparate parts of their study of music.

14.2 Deadline to Complete the General Exam:

Each doctoral music student must complete the General Exam within four (4) calendar years of

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the first post-master's degree coursework to be applied to the degree.

Most students sit for the General Exam during their third year of residency (5th or 6th semester) or their last semester of course work. Within these guidelines, the student and the committee chair come to an agreement on the appropriate semester to take the General Exam.

14.3 Annual Schedule for the School of Music General Examination

The School of Music administers the doctoral General Examination three times each year. The scheduling of individual written exams is discussed in more detail below but the linchpin for each testing session is the date of the Musical Styles exam. This exam is given on the Monday of:

- the first full week of October
- the third full week of February
- the second full week of June each year
- No exceptions are made to these dates.

The oral portion of the General Exam is scheduled individually.

When the Graduate College gives permission to the committee to administer a student's General Exam, that permission is for the specified semester only. The deadline to complete the General Exam in any Fall or Spring semester or Summer session is the last day of classes.

Note: Students planning to take the exam in the Summer session must take special care to ascertain well ahead of time that all members of the committee will be available.

14.4 Eligibility for the General Exam:

Before applying for the examination, the student:

- must have completed satisfactorily all portions of the Preliminary Exams and remedied any deficiencies.
- must have completed at least one recital.
- must have completed the core requirements in the major field, musicology, and music theory.
- must have received notice from the Graduate College of approval of the *Report of the Advisory Conference*.

14.5 Applying for the General Examination

The Graduate College policy requires students to submit the *Application for the General Examination* within the first two weeks of the semester in which the exam will take place. The form is available on the Graduate College website. It will route to the Graduate College for approval. If the Graduate College approves the application, that office will serve notice of this by email to all members of the committee, the student, and the Graduate Music Office. The *Authority Report Form for the General Examination* will be attached to that email.

14.5.1 Enrollment During the Semester of the General Examination

The student must be enrolled in a minimum of two (2) graduate hours during the semester of the General Examination. Students may enroll in MUS 6880 in the semester of the general examination.

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14.6 Structure and Content of the DMA General Exam

Although the exam is divided into a written portion and an oral portion, it is considered to be one exam and results on the entire exam will be reported to the Graduate College as either “Satisfactory” or “Unsatisfactory”.

The written portion is divided into six (6) separate tests. Further, the entire written portion shall be completed within a period of five (5) working days that shall include the day designated for the Musical Styles exam.

Five of the six (6) written tests are prepared by the student’s committee members and divided as follows:

- Two tests in the student’s major area: One designed to be completed in 4 hours and prepared for the student by the student’s major professor. Second designed to last 2 hours and usually prepared by the second major area committee member
- Musicology (4 hours)
- Music Theory (4 hours)
- Research Design and Analysis (2 hours and usually prepared by the student’s major professor.)

The sixth written exam, Musical Styles, is a two-hour aural and visual identification of music administered once each testing session by a designated faculty member.

Note: Piano Pedagogy students will have two 3-hour major area sessions: one devoted to music education and one to piano pedagogy. All Piano Pedagogy students are strongly encouraged to write both of the 3-hour major area exams on the same day.

14.6.1 Musical Styles Exam

The purpose of the Musical Styles Exam is to test the student’s ability to (1) identify various styles and types of western music throughout its history and (2) explain the conscious thought process that leads to the identification. Two hours are given to finish the entire Musical Styles Exam.

During the exam, the student will be asked first to listen to ten 60-second excerpts of recorded music and then to look at ten excerpts from musical scores. For each of these twenty excerpts, the student will write a two-fold response as follows:

- First, describe enough features of the piece to secure its place in musical history. The student may simply list features; the answer does not need to be in complete sentences.
- Next, identify the period (Medieval, Renaissance, Baroque, etc.) and genre (aria, motet, sonata, symphony, etc.) of the piece, and give an educated guess concerning the composer. (The answers to part A must completely justify the answer to Part B.)

Approximately four-and-a half minutes of silence are provided after each of the excerpts. Thus, this portion takes about fifty-five minutes to complete. For the rest of the two-hour period, the student may work on the score excerpts (devoting an average of up to six minutes on each) and may also use the time to go back and complete or rework any responses to the aural portion.

Each excerpt is worth 5 points; the exam has a total of 100 points. Within each response, the

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description or list of features is worth three points and the indication of period, genre, and composer is worth two points. **A score of 70 or higher is considered a passing score.**

The faculty member who administers the Musical Styles Exam will report your score directly to the Graduate Music Office. The Graduate Studies Administrative Assistant will communicate your score to your committee chair. You will be informed of your score at your oral exam. For students scoring below 70, the committee will discuss the results, taking into account the assessment of the Musical Styles examiner, and collectively will arrive at an evaluation during the oral portion of the General Exam. The committee may require an independent study project in “Styles Identification” within that same semester, in which case the General Exam results will be held in abeyance until that extra work is completed.

14.6.2 Research Analysis and Design Exam

For this exam, the major professor will identify a specific work or an area of research from which the student will select a work. The intent of this section of the exam is to ensure that students have examined and understood the style, intricacies, requirements, and expectations of document research in their major area. While the major professor will write the specific questions for the exam, the analysis will focus on questions similar to the ones that follow:

- What is the purpose of this study and how has the author defended it as important, timely, and appropriate?
- What are the procedures for the study and are they appropriate and consistent with the stated purpose?
- Examine the related literature for discussion of research models, techniques, or procedures similar to the ones used by the author of the study. Comment on the extent to which the related literature informed the author’s decisions about these matters.
- What analysis or critical commentary is provided? How does the author approach the subject critically?
- What sources/resources did the author employ in doing this study?
- Comment on the organization of the material. What characteristics determine logical conclusions? How is the material developed to accomplish the stated goals convincingly and with clarity?
- The student should discuss the strengths and weaknesses of the work by referring to the scope of the study, the thoroughness of the research, the quality of the writing, the structure or layout of the document, and any other aspect he feels is relevant in presenting the committee with a full understanding of the work.

14.7 Scheduling the Written Exams

The student will choose a five (5) working day period that encompasses the date of the Musical Styles exam and the other five (5) written tests. In no instance shall the entire test period exceed five (5) working days.

The morning sessions are reserved for the 4-hour exams (*Music Theory, Musicology, and Major Area I*) and will be from 8:00 a.m. until 12:00 noon.

The afternoon sessions (*Musical Styles, Research Design and Analysis, and Major Area II*) will be from 2:00 p.m. to 4:00 p.m.

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The exception to this is for Piano Pedagogy students. For the Major Area questions, students will have two 3-hour sessions (8:00 a.m. until 11:00 a.m. and 1:00 p.m. to 4:00 p.m.).

14.8 Suggested Preparation for Written Exams

Preparation time for these exams will vary from student to student but the School suggests **three or four months of intensive study**.

- The student should prepare rigorously for each part of the examination.
- At least several months prior to the exam, the student should meet with each committee member individually to discuss their expectations.
- The student is encouraged to use guidelines/suggestions from these committee members to develop a daily/weekly plan of study.
- Working with a study group of fellow students is recommended.

Excellent resources for preparation for the Musical Styles exam are:

- Richard L. Crocker, *The History of Musical Style*. (New York: Dover, 1986): ISBN: 0-486-24029-6.
- David Poultney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature (2nd Edition)*. (Prentice Hall, 1995): ISBN: 0131902245
- Archibald Davison and Willi Apel, *Historical Anthology of Music*, vol. 1-2, revised ed. (Cambridge, MA: Harvard University Press, 1949- 50): ISBN: 0-674-39300-7 and 0-674-39301-5.

14.9 How and Where the Written Exams will be taken

The student should work with the committee members to determine how each portion of the exam is to be administered/proctored/etc. If proctoring is needed for a specific portion of the exam, it is the responsibility of the committee member overseeing that portion to determine a location, approved materials, and proctor; this is not the responsibility of the Graduate Music Office.

The student shall provide their own blue books, computer, and/or writing materials, unless specified by committee members.. The School of Music has a small number of laptops available for loan on a first come, first served basis; consult the School of Music Information Technology team (somit@ou.edu) for availability and reservations. If the student uses an OU-sanctioned computer, they will need to bring a blank flash-drive on which the student will save the completed exam(s) and turn into the Graduate Music Office.

For the Musical Styles exam, all students will meet with the examiner in one location; the examining faculty member will email this location to all registered.

Unless otherwise specified, all exam responses should be returned to the respective examining committee member (e.g., email, written document/bluebook, flash-drive). The student is encouraged to make a photocopy (hand written) or print/save (digital) copies of their exam responses for future reference in the oral exam.

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14.10 The Oral Exam

The oral portion of the exam is held after the written exams are completed. Refer to the Graduate College Bulletin for attendance, participation, and timeline requirements.

The student contacts all members of the committee to set a specific time for the oral exam. If the student does not receive a response from committee members in a reasonable time, the Committee Chair is responsible for contacting committee members and requesting that they indicate their availability. If the committee is unable to determine a time for the oral exam, contact the Coordinator of Graduate Studies.

14.10.1 Preparing for the Oral Exam

Students should be prepared to discuss material from the written exams. In addition, it is likely that questions on topics not covered during the written exams may be asked at the oral exam. It is up to the individual committee members whether or not to indicate beforehand what they intend to ask.

14.10.2 At the Oral Exam

Each committee member has approximately 20 minutes to ask for clarification of answers from the written portion of the exam and to ask any new questions. After all committee members have had their turn, a second round of questions may occur.

14.10.3 After the Oral Exam

Within 72 business hours of completing the oral exam, the committee has two options to report their decision:

- Return a printed, signed copy of the *Authority Report Form for the General Examination* to the Graduate Music Office.
- Send an email trail signaling each committee member's decision also will be accepted in lieu of a signed *Authority* form.
 - Faculty members using this method must send the message from their official OU email address and copy the entire committee and Graduate Studies Administrative Assistant (gradmusic@ou.edu).

For information on policies and procedures for failed or marginally passed exams, see the Graduate College Bulletin.

Section 15: General Examination (PhD)

15.1 Purpose of the PhD General Examination

The purpose of the PhD General Examination is a combination of demonstrating general expertise in the field, preparation for doctoral dissertation research (and thus establishing a clear and thorough research track for their career), and sufficient preparation for success in the field post-graduation.

Upon completion of the General Examination, the doctoral student will demonstrate:

- expertise in their major area. Questions about the major area determine the student's depth of up to date knowledge.
- preparation for continued research in the field of music education. The student should demonstrate a thorough understanding of common research methods and the ability to design valid and reliable methodologies.
- a breadth and depth of understanding in one or more areas of scholarly interest.

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Reviewing/reporting/applying extant research findings on topics is instrumental in serving as a foundation for their own future research.

- a knowledge of music pedagogy. This may be general and/or specific to the primary area of study (e.g., conducting, piano pedagogy, Kodály).
- an ability to express specific and general knowledge clearly and accurately in writing. In addition to examining the student's writing skills, the student's conceptual understanding and ability to articulate points chosen are evaluated as part of the written exams.
- an ability to express this academic knowledge clearly and accurately in extemporaneous speaking. The oral portion of the general exam is designed to measure the ability to respond to questioning with poise and precision. Most of the questions will be related to the student's answers from the written exam, allowing the student to clarify answers with more information; additional questions may be posed to determine skill at responding without formal preparation time.

15.2 Deadline to Complete the PhD General Examination

Each doctoral music student must complete the General Exam within four (4) calendar years of the first post-master's degree coursework to be applied to the degree.

Most students sit for the General Exam after their second year of residency (over summer or early fall) or during their last semester of coursework (spring of second year). Within these guidelines, the student and the committee chair come to an agreement on the appropriate semester to take the General Exam.

15.3 Timeline for the PhD General Examination

The student should collaborate with their committee chair to determine the most appropriate time to take the General Exam. This includes both a timeline for committee members to provide questions to the student, as well as scheduling of the oral defense.

Responses to individual questions/prompts should be returned to the examining committee member at least one week prior to the oral defense date, unless otherwise agreed upon between the student and committee member.

The oral portion of the General Exam is scheduled individually.

When the Graduate College gives permission to the committee to administer a student's General Exam, that permission is for the specified semester only. The deadline to complete the General Exam in any Fall or Spring semester or Summer session is the last day of classes.

Note: Students planning to take the exam in the Summer session must take special care to ascertain well ahead of time that all members of the committee will be available.

15.4 Eligibility for the PhD General Exam

Before applying for the examination, the student:

- must have completed satisfactorily all portions of the Preliminary Exams and remedied any deficiencies.

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- must have completed the core requirements in the major field.
- must have received notice from the Graduate College of approval of the *Report of the Advisory Conference*.

15.5 Applying for the General Examination

The Graduate College policy requires students to submit the *Application for the General Examination* within the first two weeks of the semester in which the exam will take place. The form is available on the Graduate College website. It will route to the Graduate College for approval. If the Graduate College approves the application, that office will serve notice of this by email to all members of the committee, the student, and the Graduate Music Office. The *Authority Report Form for the General Examination* will be attached to that email.

15.5.1 Enrollment During the Semester of the General Examination

The student must be enrolled in a minimum of two (2) graduate hours during the semester of the General Examination. Students may enroll in MUED 6980 in the semester of the general examination.

15.6 Structure and Content of the PhD General Examination

Although the exam is divided into a written portion and an oral portion, it is considered to be one exam and results on the entire exam will be reported to the Graduate College as either “Satisfactory” or “Unsatisfactory”.

Five written projects are prepared by the student’s committee members and divided as follows:

1. Major Area #1 (Committee Chair, MUED Faculty #1)
2. Major Area #2 (MUED Faculty #2)
3. Major Area #3 *OR* Specialization Area in Music (MUED Faculty #3 ***OR*** Music Specialization Faculty)
4. Minor Area (At-large Music Faculty Member)
5. Methodology (Committee Chair, MUED Faculty #1)

General Exam Components for Piano Pedagogy Emphasis

1. Major Area 1 – Music Education
2. Major Area 2 – Piano Pedagogy
 - a. Written Exam
3. Specialization Area – Piano Literature
 - a. Written Piano Literature Exam (Applied Faculty) -or-
 - b. Written Piano Teaching Literature Exam (Pedagogy Faculty)
4. Minor Area – MUSC or MUTH
5. Research Design/Methodology

15.6.1 Possible Exam Prompts

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Below is a list of exam questions that have been utilized in previous exams, faculty experiences of their own exams, examples from peer- and aspiring-institutions. For further details, see expanded outlines of possible prompts in Appendix 2 of this handbook

Major Area I - Research in Music Education

- Compose a Manuscript for MUED Research Journal Submission (e.g., *JRME*, *JMTE*, *Update*, *IJME*, *Journal of Piano Research*)
- Compose an Original Literature Review in MUED/Piano Pedagogy
- Review of a Mock Manuscript Submitted for Peer-Review in MUED
- Critical Review of a Published, Peer-Reviewed Research Article in MUED

Major Area II - Research to Practice

- Compose a Research-to-Practice Article for Submission in a Music Education Practitioner Journal (e.g., *Music Educators Journal*, *Clavier*, *MTNA e-Journal*)
- Design a Curriculum for an Undergraduate MUED/Piano Pedagogy Program
- Design a Presentation for a State/Regional/National Music Education K–12 Music Conference (e.g., state music education conference, MTNA)
- Comprehensive Musicianship Project
- Culturally Responsive/Sustaining Pedagogy Project
- Syllabus Design for an Undergraduate and/or Graduate Course in Music/Music Education/Piano Pedagogy

Major Area III OR Specialization Area in Music

- Selection from/similar to above Major Area I & II prompts/projects/exams
- Score Analysis of Selected Work
- History of Music Education in a Specific Context (e.g., wind band, elementary music)
- Create a Kodály Curriculum Map for Specified Grade Level(s)
- Critical Performance Analysis of a Work (including theoretical analysis)
- Basic Conducting Course Design & Syllabus

Minor Area

- TBD by at-large music faculty member

Research & Design

- Compose Methodology for Dissertation Research
 - Quantitative (experimental or non-experimental), Qualitative, Mixed Methods, Philosophical, Historical, Policy
- Compose Methodology for Future Use
 - Beyond dissertation; demonstrate clear track for future research

15.7 Scheduling the Written Exams

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See section 15.3 regarding the timeline for the General Examination. In addition, consult the Graduate College/University academic calendar and adhere to all dates for defending and reporting results of the General Examination.

15.8 Suggested Preparation for Written Exams

Preparation time for these exams will vary from student to student but the area suggests **three or four months of intensive preparation/completion of exam prompts/projects.**

- The student should prepare rigorously for each part of the examination.
- At least several months prior to the exam, the student should meet with each committee member individually to discuss their expectations.
- The student is encouraged to use guidelines/suggestions from these committee members to develop a plan for completion.

15.9 How and Where the Written Exams will be taken

The student should work with the committee members to determine how each portion of the exam is to be administered/proctored/etc. If proctoring is needed for a specific portion of the exam, it is the responsibility of the committee member overseeing that portion to determine a location, approved materials, and proctor; this is not the responsibility of the Graduate Music Office.

The student shall provide their own blue books, computer, and/or writing materials, unless specified by committee members.. The School of Music has a small number of laptops available for loan on a first come, first served basis; consult the School of Music Information Technology team (somit@ou.edu) for availability and reservations. If the student uses an OU-sanctioned computer, they will need to bring a blank flash-drive on which the student will save the completed exam(s) and turn into the Graduate Music Office.

Unless otherwise specified, all exam responses should be returned to the respective examining committee member (e.g., email, written document/bluebook, flash-drive). The student is encouraged to make a photocopy (hand written) or print/save (digital) copies of their exam responses for future reference in the oral exam.

15.10 The Oral Exam

The oral portion of the exam is held after the written exams are completed. Refer to the Graduate College Bulletin for attendance, participation, and timeline requirements.

The student contacts all members of the committee to set a specific time for the oral exam. If the student does not receive a response from committee members in a reasonable time, the Committee Chair is responsible for contacting committee members and requesting that they indicate their availability. If the committee is unable to determine a time for the oral exam, contact the Coordinator of Graduate Studies.

15.10.1 Preparing for the Oral Exam

Students should be prepared to discuss material from the written exams. In addition, it is possible that questions on topics not covered during the written exams may be asked at the oral exam. It is up to

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the individual committee members whether or not to indicate beforehand what they intend to ask. Students should have access to all prompts and their written responses for reference in the oral exam. These may be accessible on their computer/tablet or in printed form. This includes any music scores, supplemental resources created, etc.

15.10.2 At the Oral Exam

Each committee member has approximately 20 minutes to ask for clarification of answers from the written portion of the exam and to ask any new questions. After all committee members have had their turn, a second round of questions may occur.

15.10.3 After the Oral Exam

Within 72 business hours of completing the oral exam, the committee has two options to report their decision:

- Return a printed, signed copy of the *Authority Report Form for the General Examination* to the Graduate Music Office.
- Send an email trail signaling each committee member's decision also will be accepted in lieu of a signed *Authority* form.
 - Faculty members using this method must send the message from their official OU email address and copy the entire committee and Graduate Studies Administrative Assistant (gradmusic@ou.edu).

For information on policies and procedures for failed or marginally passed exams, see the Graduate College Bulletin.

Section 16: The Doctoral Dissertation/Document

A written document is required of each candidate for a doctoral degree. Although a DMA document may differ from a Ph.D. dissertation in content and purpose, it is comparable in that it demonstrates a high standard of scholarship and makes a significant contribution to the field. The dissertation/document will demonstrate high standards of scholarship and contribute to existing knowledge.

When consulting the Graduate College Bulletin for information, please be aware that all Graduate College regulations governing Ph.D. programs also apply to the DMA program. Further, all matters concerning enrollment in Research for Doctor's Dissertation (6980) also apply to enrollment in MUS 6880 DMA Project and all regulations for the Ph.D. dissertation apply to the DMA document with this exception: the word "dissertation" should always be replaced with the word "document."

Examples of Approved Proposals and Completed Theses, Documents, and Dissertations:

Bound copies of approved proposals and completed theses, documents, and dissertations by alumni of the School of Music are available for review in the Fine Arts Library. ***Doctoral students should make a point of reading recently defended proposals in their area before beginning work on their own proposals.***

16.1 Enrolling in MUS6880 / MUED 6980 Research

You may begin enrolling in MUS6880 / MUED 6980 Research for Document/Dissertation in the first

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semester you begin serious work on your proposal but not before the semester of the General Examination.

Enrollment is in the section assigned to the committee chair.

Following the initial enrollment, continuous enrollment in a minimum of two hours in each 16-week semester (Fall and Spring) is required until the defense of the document and the final version is deposited according to Graduate College regulations. For more information on the requirement for continuous enrollment in MUS 6880 / MUED 6980, including regulations governing Summer enrollment, see the Graduate College Bulletin.

16.2 The DMA Document

16.2.1 Choosing a DMA Document Topic

It is recommended that time and research be put into exploring possible document topics before making a decision. The final selection of the topic is made with the counsel and consent of the major professor and committee chair but, in general, document topics will fall into these areas:

- *For Performance Majors:* Typical document topics are performance practices, human physiology, acoustics, psychology, aesthetics, teaching methods and materials, translations of major vocal works, the editing of early or lesser-known compositions, analyses of important musical works, or biographies.
- *For Composition Majors:* The final project will consist of one or more original major works. An accompanying document may be in a related field.
- *For Conducting Majors:* Typical document topics are performance practices, teaching methods and materials, the editing of early music, aesthetics, theoretical analysis or psychology.

The topic should be presented for approval to the rest of the committee members, either in writing or in person, before the proposal is written.

Students should begin thinking about a document topic early in their program in order to be prepared to present a formal proposal for their document to their committee shortly after passing the General Exam.

It is recommended that time and research be put into exploring possible dissertation topics before making a decision. The topic should be presented for approval to the rest of the committee members, either in writing or in person, before the proposal is written. The final selection of the topic is made with the counsel and consent of the major professor.

16.2.2 The DMA Document Proposal

Once the student and the committee have agreed on the topic, work on the written proposal can begin.

It should be noted at the outset that the submission, defense, and deposition of the written proposal of the document is a requirement of the School of Music. The format of the proposal (margins, pagination, a consistent bibliographic style, etc.) should conform to the Graduate College requirements

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for the final document. These requirements are detailed in the Graduate College's Thesis/Dissertation Instruction Packet which can be found on the Graduate College website
http://www.ou.edu/content/gradweb/academic_programs/doctoral_degree/norman.html

NB: In the *Thesis/Dissertation Instruction Packet*, the Graduate College suggests (and the Graduate Faculty of the School of Music agrees) that the most recent edition of *The Chicago Manual of Style* be followed unless the committee requires another style. A copy of the most recent edition of the selected stylebook should be obtained, read cover-to-cover, and followed to the letter.

16.2.3 DMA Organization of the Written Document Proposal

The student should consult with committee members early in the process to confirm what they want to see in the completed proposal. The Graduate Music Office has a DMA Research Document Proposal check sheet that can be useful at this stage (see Appendix 3).

The organization of most DMA document proposals will likely be some variation of the following, although committees can require different and/or more extensive material:

- Chapter One: An introduction to the study consisting of Statement of Purpose, Need for the Study, Scope and Limitations of the Study, Procedures/Methodology
- Chapter Two: Review of Related Literature
- Chapter Three: Outline of Proposed Study
- Bibliography
- Any appendices

16.3 The PhD Dissertation

16.3.1 Dissertation Types

Doctoral students in music education have two general approaches to consider for their dissertation research: (1) traditional monograph dissertation, and (2) three-article dissertation.

Both Types of Dissertations

- Introduction (supported by literature where possible)
- Overview/Background
- Statement of the Problem
- Purpose of the Study
- Importance of the Research [who cares?]
- Research Question(s)

Traditional Monograph Dissertation, include:

Method

- Research Design
- Participants (or Primary Sources)
- Independent Variables & Dependent Variables *or* Sources of Data & Data Collection
- Procedures (include specific scales, questionnaires, interview questions, etc., as an appendix)
- Reliability/Validity and/or Trustworthiness
- Proposed Data Analysis Procedures (Describe the theoretical/philosophical/psychological

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approach or type of analysis, if applicable—e.g., feminist, critical theory, developmentally appropriate practice, etc.)

Proposed Timeline

References

Three-Article Dissertation, include:

Literature review chapter:

- Statement of rational and/or purpose
- Organizational strategy—list the bodies of literature to be covered using sections/headings with short descriptions

For each of the data-based studies:

Short Introduction to the specific study (supported by literature, briefly)

- Overview/Background
- Statement of the Problem
- Purpose of the Study
- Importance of the Research [who cares?]
- Research Question(s)

Method

- Research Design
- Participants (or Primary Sources)
- Independent Variables & Dependent Variables *or* Sources of Data & Data Collection Procedures (include specific scales, questionnaires, interview questions, etc., as an appendix)
- Reliability/Validity and/or Trustworthiness
- Proposed Data Analysis Procedures (Describe theoretical/philosophical/psychological approach or type of analysis, if applicable—e.g., feminist, critical theory, developmentally appropriate practice, etc.)

Proposed timeline

References

16.3.2 The PhD Document Proposal

Once the student and the committee have agreed on the topic, work on the written proposal can begin.

It should be noted at the outset that the submission, defense, and deposition of the written proposal of the document is a requirement of the School of Music. The format of the proposal (margins, pagination, a consistent bibliographic style, etc.) should conform to the Graduate College requirements for the final document. These requirements are detailed in the Graduate College's Thesis/Dissertation Instruction Packet which can be found on the Graduate College website

http://www.ou.edu/content/gradweb/academic_programs/doctoral_degree/norman.html

NB: In the *Thesis/Dissertation Instruction Packet*, the Graduate College suggests (and the

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Graduate Faculty of the School of Music agrees) that the most recent edition of *The Chicago Manual of Style* be followed unless the committee requires another style. In music education, the suggested style formatting is *The Publication Manual of the American Psychological Association* (APA), unless engaging in historical research, where Chicago/Turabian is the common style format. A copy of the most recent edition of the selected stylebook should be used.

16.3.3 PhD Organization of the Written Document Proposal

The student should consult with the committee chair early in the process to confirm what is expected in the completed proposal. In most cases, this is a completed introduction, review of literature, methodology—all data collection tools (e.g., electronic survey, interview protocol, measurement tools), and references.

16.4 Preparing the Proposal Document

As noted above, the format of the proposal should conform to the required format of the final document. The proposal should have a title page and signature page similar to what will appear in the final document. The difference, of course, is that instead of saying that this is "A Document SUBMITTED TO THE GRADUATE FACULTY" or "A Document APPROVED FOR THE SCHOOL OF MUSIC", it will say "A Document Proposal..."

Once the student and committee chair are ready to present the proposal, the student shall send electronic copies to all members of the committee, *allowing sufficient time for the proposal to be read before the meeting.*

16.5 An Important Note on Research Protocol

IF A DOCUMENT WILL REQUIRE ANY RESEARCH INVOLVING HUMAN SUBJECTS (INCLUDING BUT NOT LIMITED TO INTERVIEWS, SURVEYS, OR QUESTIONNAIRES), APPROVAL OF RESEARCH PROTOCOL FROM THE UNIVERSITY'S INSTITUTIONAL REVIEW BOARD (IRB) IS REQUIRED BEFORE BEGINNING RESEARCH. IF APPROVAL IS NOT RECEIVED IN ADVANCE, ANY INFORMATION GATHERED PRIOR TO APPROVAL OF THE PROTOCOL COULD BE RESTRICTED FROM BEING USED IN THE DOCUMENT. FOR FURTHER INFORMATION ABOUT THE APPROVAL PROCESS, OR TO OBTAIN APPLICATION FORMS, CONTACT THE OFFICE OF HUMAN PARTICIPANTS PROTECTION AT (405) 325-8110 OR VISIT THEIR WEB PAGE AT <http://compliance.ouhsc.edu/hrpp/Home.aspx>

APPROVAL OF RESEARCH PROTOCOL IS GRANTED BY THE IRB IN ONE-YEAR INCREMENTS. IT IS THE RESPONSIBILITY OF THE STUDENT TO KEEP RESEARCH TRAINING CERTIFICATION AND PROTOCOL APPROVAL CURRENT. FURTHER, WHEN RESEARCH IS COMPLETE, IT IS THE STUDENT'S RESPONSIBILITY TO CLOSE THE STUDY FORMALLY WITH THE IRB BY FILING WITH THE IRB THE APPROPRIATE PAPERWORK. PLEASE REFER TO THE IRB WEBSITE (REFERENCED ABOVE) OR CALL THAT OFFICE AT (405) 325-8110 FOR THE MOST CURRENT INFORMATION ON HOW TO ACCOMPLISH THESE TASKS.

Purpose of the School of Music's Proposal Defense

A topic is general; a proposal is specific: The proposal presents a defined plan. Committee members

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may be agreeable to the topic, but a topic is neither a thesis nor a plan of attack. Writing, presenting, and defending a written proposal allows the student to work with the committee on issues of methodology, research protocol, focusing the scope of your document, and other factors crucial for a successful topic.

- ***Approval of and assistance with organization:*** Organizing a DMA document can be daunting and the committee can provide much valuable assistance with this task at the proposal stage while making changes is still a relatively simple matter.
- ***Agreement on need for further research:*** Committee members often think of avenues of research that the student misses.
- ***Style, tone, and mechanics of writing:*** Presenting and defending a written proposal allows the committee to provide feedback and guidance on these issues.

The Proposal Defense Meeting: The student is responsible for coordinating with all parties to schedule the meeting to defend the proposal. All members of the committee must attend (may be virtual/hybrid if needed). Plan on approximately 1 to 2 hours. Except in extraordinary circumstances, this meeting should take place during regular business hours and within the dates of a regular fall, spring, or summer semester. Contact Eric Walschap at e@ou.edu to reserve a space.

At the proposal defense meeting, the committee normally requests some changes in the document. Making bound hard copies should be done only after these changes have been made. However, several copies of the signature page should be brought to the meeting. Usually, committee members are willing to sign-off on the proposal with the understanding that the requested changes will be made for the sake of expediency.

14. 2 Binding and Deposition of the Approved Proposal:

Once the approved proposal is complete, an electronic copy (in PDF format) should be submitted to the Graduate Music Office through the designated Dynamic Forms portal (listed on the School of Music website) for electronic storage.

Additionally, the Graduate Music Office will print, bind, and deliver one paper copy to the Fine Arts Library for deposit.

Student and committee members should retain an electronic version of the final/approved proposal document in PDF format.

Proposal to Final Document: Once the committee accepts the proposal, work commences on the document itself. The exact dynamics of communication between student and committee during this phase varies. No two students will have quite the same experience in this matter. Some committee members will want to see each chapter of the document as it is completed and will provide comments during the whole writing process. Other committee members may not read the document until it's been thoroughly vetted by the committee chair(s). The OU Writing Center can offer support and resources. In some cases it may be worth hiring a professional editor.

The exact dynamics of communication between student and committee during this phase varies. No two students will have quite the same experience in this matter. Some committee members will

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want to see each chapter of the dissertation as it is completed and will provide comments during the whole writing process. Other committee members may not read the dissertation until it's been thoroughly vetted by the committee chair(s). The OU Writing Center can offer support and resources. In some cases it may be worth hiring a professional editor.

Preparing for Final Defense: Quoting from the Graduate College *Bulletin*:

- Before scheduling your dissertation defense, provide each member of your committee with a complete draft of your dissertation. Your committee will determine how far in advance you should provide the draft. The committee should have sufficient time to review the dissertation before you submit the *Request for Authority for Dissertation Defense* form to the Graduate College. After your committee has approved the draft, arrange the date, time and location for your defense.
- At least four weeks before your defense, submit the online *Request for Degree Check* to the Graduate College. The Graduate College will notify you of the result of the degree check via email.
- At least ten (10) business days before your defense, submit the *Request for Authority for Dissertation Defense* and any required attachments (if applicable) from the Institutional Review Board or Institutional Animal Care and Use Committee. After your request for authority is approved, the Graduate College will email the *Authority Report Form for the Dissertation Defense* to you, your committee and your graduate liaison. You are not authorized to defend until you receive the *Authority Report Form*.

14. 6.2 Document/Dissertation Defense: The defense is open to the public, unless closed by prior approval of the Office of Technology Development under the University Intellectual Property Policy. Only one attempt to defend is permitted.

NB: The student must be enrolled in a minimum of 2 hours of MUS/MUED 6880 in the semester of the defense.

It is the student's responsibility to coordinate the meeting for doctoral defense, which should last approximately two hours. Except in extraordinary circumstances, this meeting should take place during regular business hours and within the dates of a regular fall or spring semester or summer session. Contact Eric Walschap at e@ou.edu at least two weeks in advance to reserve a space.

Although the committee chair will probably print and bring the AUTHORITY REPORT FORM for the DISSERTATION DEFENSE to the defense, the student should make a point of bringing a copy of this form into the defense just in case.

At the conclusion of the defense, the committee signs the Authority Report Form for Dissertation Defense and marks the results of the defense. The student makes a copy of this signed form for the Graduate Music Office (other copies can be made for the student's own files and anyone else). Then the student takes the signed original form directly to the Graduate College to turn it in.

As for the signature page, the student should bring a copy of that page, already printed on the 100% cotton

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bond paper to the defense. If the committee members are willing, most or all of the signatures for the hard copy that will be deposited in Bizzell Library can be obtained then and there. Then, after the final corrections and changes have been made and approved, the final copy is printed on 100% cotton bond paper, and the already-signed page can be slipped into it.

14.16 After the Defense: For information on depositing the document, refer to the information in the Dissertation Instruction Packet. The link for that packet is found here:

A Note on Time Limits and the Importance of Continuous Enrollment

As noted earlier ~~in this brochure~~, once admitted to the DMA, a student is expected to complete all required coursework (except document research hours) and at least one major public performance (or more, depending upon the degree program) within 4 years of taking any coursework beyond the 32 hours of the master's degree that is intended to be used as part of the doctoral degree. At that time, the General Examination must be passed.

Assuming the General Examination is passed within the allowed timeframe, there are 5 years from that semester to complete the degree. This includes any remaining major public performances and successfully proposing, completing, defending, and depositing the document.

Students are strongly encouraged to plan ahead and plan carefully to be able to complete their degree within these limits.

When additional time is necessary and proper, the student's advisory committee may request an extension of one year by petition to the Dean of the Graduate College. Extensions may be granted for a variety of reasons which may include, but are not limited to, job relocation, military duty, pregnancy, illness, a serious accident, divorce, or some personal tragedy within the immediate family. Extensions beyond one year require the approval of the Dean of the Graduate College and become increasingly difficult to obtain.

Further, students should be aware that, if enrollment lapses for one full year (any consecutive combination of fall, spring, and summer semesters), status as an active student is lost and it will be necessary to apply for readmission to the university and the degree program.

THERE IS NO GUARANTEE OF READMISSION. NOR IS THERE ANY GUARANTEE THAT COMPLETED COURSEWORK WILL STILL BE APPLICABLE.

Further, if the degree program to which a student was initially admitted changes in any way during the term of the lapsed enrollment, readmittance will be under the terms of the new program.

For more information on this issue, please consult the Graduate College Bulletin.

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APPENDIX I: Course Designators and Numbers

Courses at the University of Oklahoma are identified by a 2, 3 or 4-letter designator and a 4-digit number.

- The designator is an abbreviation of the department or area.
- The first digit of the course number identifies the level of the course, i.e.: “1” indicates a freshman level, “3” a junior level, etc.
- In the School of Music, masters level applied music courses will begin with a “5” and doctoral level applied music courses will begin with a “6”.
- Most other graduate level music courses, whether they begin with a “5” or a “6”, are applicable to both master’s and doctoral degree programs.
- The last digit usually indicates the number of credit hours for the course.
 - Some course numbers end in a “0”. This indicates that the credit for which the course can be taken is variable (such as applied lessons) or that the course is a non-recurring seminar (usually MUSC 5970 or MUTH 5970 which are almost always 3-hour courses).
- The two middle digits identify the specific course.
- Some courses, such as ensembles, have three separate course numbers. For example, freshmen and sophomores enrolling in University Orchestra enroll in MUTE 1140; juniors and seniors enroll in MUTE 3140. But graduate students enrolling in University Orchestra must enroll in MUTE 5140.
- Any questions should be directed to your Program Advisor or the Graduate Music Office.

Designators

MUS: a “general” designator, will usually appear on graduate programs only as MUS 5111 *Bibliography and Research in Music*, MUS 5121 *Document Proposal*, MUS 6880 *DMA Project*, or MUED 6980 *Research Doctoral Dissertation*

MUED: Music Education

MUSC: Musicology and Ethnomusicology courses.

MULI: Music Literature

MUNM: Music for Non-Majors - any course taken under this designator would not be acceptable as part of any graduate music or music education degree program.

MUTE: Music Technique used to designate ensemble courses (orchestra, band, chorus, opera chorus, etc.) and courses that involve practical applications and/or study of music other than applied lessons.

MUTH: Music Theory

MUTK: Music Technology

Recitals: Designators for recitals vary with the level and degree program. The Coordinator of Graduate Studies is the instructor of record for all graduate recital courses.

- GRRE 5042: Graduate Recital for Master of Music (Performance and Conducting majors)
- GCRE 5051: Graduate Composition Recital (MM Composition majors)
- GDMA 6042: Graduate Recital DMA (Performance, Conducting, and Composition majors)
- LDMA 6052: DMA Lecture/Recital (Performance, Conducting, and Composition majors)
- RPHD 6022: Graduate Recital for PhD

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Applied Music Course Numbers:

5020: Fulfills masters level applied music requirements in primary instrument/area for performance and composition majors

5010: Fulfills masters level applied music requirements in the primary instrument/area for music education and instrumental conducting majors

5000: Fulfills masters level applied music requirements in secondary instruments for MME Instrumental (Secondary) majors.

- Fulfills masters level applied music requirements in secondary instruments as a substitute for 5010 primary instrument study for MM Instrumental Conducting majors who have demonstrated satisfactory competency in primary instrument.
- Used for masters level elective credit in a secondary instrument/area for performance, instrumental conducting, or music education (when the major requires primary instrument/area study) majors.
- Used for masters level elective credit in a primary or secondary instrument/area for choral conducting, composition, music theory, musicology, or music education (when the major does not require primary instrument/area study) majors

6020: Fulfills doctoral level applied music requirements in the primary instrument/area for performance and composition majors

6010: Fulfills doctoral level applied music requirements in the primary instrument/area for music education majors

6000: Used for doctoral level elective credit in secondary instrument/area for performance or music education (when the major requires primary instrument/area study) majors

- Used for doctoral level elective credit in primary or secondary instrument/area for composition, conducting, or music education (when the major does not require primary instrument/area study) majors

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APPENDIX II: Possible PhD General Exam Prompts

Major Area

Literature Review

Choose any body of recent research (approximately 4-7 studies, published no later than the last 10 years), all related in some way to one topic in music education that is of interest to you (it may or may not be related to your dissertation topic, as you choose). Write an article appropriate for a "Research to Practice" article reflective of a state music education association or national practitioner journal (e.g., *Oklahoma Music*, *Music Educators Journal*). The audience is school music teachers, to help them apply the results of research to their teaching, so it should be written in a style and using language that is easy for someone without music research training to understand. The article should be approximately 4-6 double spaced pages plus references. Use APA format and appropriate writing style. Your goal is to turn in a publishable-level piece (to actually be sent to a journal for review). Below are two citations of recent literature reviews published in prominent music education journals as examples when you consider structure, layout, etc.

Conway, C. M. (2015). The experiences of first-year music teachers: A literature review. *Update: Applications of Research in Music Education*, 33(2), 65–72.
<https://doi.org/10.1177/8755123314547911>

Rawlings, J. (2016). The use of e-portfolios in music teacher education programs: 2003–2013. *Contributions to Music Education*, 41 (53–69). Retrieved from
<https://www.jstor.org/stable/24711128>

Mock Manuscript Review

Read the research manuscript provided. Evaluate this article for publication in *Journal of Research in Music Education*, using the Reviewer Report Form. Consider its quality, whether the contribution it makes is worth taking up the Journal's limited and expensive space, and any other criteria you feel are pertinent (you may wish to refer to a recent issue of the *JRME* for "Instructions to Contributors"). Explain your decision and provide detailed suggestions for possible revisions in a separate document. These suggestions might include spots that should be clarified, information to be added or deleted, questions pertaining to research design or methodology, etc. Write as if addressing the author (see sample reviews, enclosed). If you have additional confidential comments for the editor, include those, as well.

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Published Article Review/Critique

The purpose of this question is to provide you with an opportunity to read, summarize, and critique two qualitative research articles in music education. You are expected to find an article via electronic literature search that meets the following criteria:

- published within the last 10 years
- appear in major, peer-reviewed research journals in music education
- is of interest to you
- *is related to your degree track/interests in music education* (e.g., wind conducting, secondary instruments)

Create a review that, through response to each category listed below, addresses two major concepts: (a) a straightforward summary of the article content, and (b) an analytical critique of the research and writing procedures employed by the author. Begin by listing the basic bibliographic information in APA reference format, then use the categories below to organize your review. Things to consider when writing your critique:

- You may not need to comment on all of the questions/prompts posed below. Similarly, this is not an all-inclusive list (i.e., you may find other important concepts to address).
- If you indicate that particular facets of the study or article are weak, please suggest some meaningful ways to improve them.
- Feel free to pose questions about terms, symbols, or procedures that you might have found unclear or confusing.
- Items below that are specific to experimental studies are in bold and enclosed in brackets.

** Important: Include a PDF copy of each article with the submission of your review.* Feel free to make notations directly on the article photocopies using your handwriting. Oftentimes it is easier to get a better sense of your ability to read and interpret the research from such markings. Likewise, you may also use mark-up tools within PDF editing software (e.g., Adobe, Preview).

Title

Is the title clear and accurate in representing the thrust of the study?

Abstract

Does the abstract provide the reader with a clear and concise overview of (a) the purpose or objective of the study, (b) the study sample or participants, (c) research procedures, and (d) the important results?

Introduction

Does the introduction “pull you in” and make you want to read the remainder of the article? Are major philosophical perspectives or theoretical frameworks discussed? Does the author clearly describe the problem underlying the study?

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Review of Related Literature

Does the literature review provide the reader with adequate background information and/or demonstrate how the research study is related to prior research? Is the research review of adequate scope (no. of studies, relevance, up- to-date given when published) and depth (results adequately summarized)?

Statement of Need and Purpose

Does the author make a "convincing case" regarding the need for this study and explain why it is unique or important? Does the author provide a clear statement of purpose? Are there related research questions? Are major variables and/or key terms adequately defined?

Participants

How does the author describe the study context and/or participants? Is the sampling method clearly explained? Are sampling methods clearly explained?

Data Collection Methods

Does the author adequately describe the measures, questionnaires, or other tools/equipment used to collect data (e.g., interview prompts, observation templates)? Are the materials previously established, adapted, or newly created? Are pilot testing procedures described?

Procedure

What is the actual research design? Identify and describe the methodological approach used (e.g., case study, narrative, ethnography). Is the procedural timeline clear? Is enough information about study implementation and data collection/analysis procedures provided such that you could replicate the study?

Data Analysis

How were the data analyzed? Was there a specific framework with which data were analyzed (e.g., phenomenology, feminist, narrative)? How does the author address trustworthiness and/or credibility?

Findings

Are the findings presented in a clear and organized manner? How so (by research question, by theme)? Are tables and/or figures used effectively to summarize key findings? Does the author address bias or provide a reflexivity statement?

Discussion/Conclusions

Does the author do an adequate job of interpreting the findings and/or attempting to integrate the findings into the existing body of research? Does the author attempt to explain why the specific results may have been obtained? Does the author discuss the implications of the study for the profession or for specific contexts? Does the author provide recommendations for further research?

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References

Were all items included in the reference list cited within the text of the article? Is there a good representation of journal articles, dissertations, books, and other types of documents?

Quality of Writing/Editing

Is the article content arranged in such a way that there is good flow and ideas are effectively communicated? Does the author appropriately apply APA style guidelines? Are there any problems with poor grammar, weak sentence construction, or overall clarity of communication?

Overall Evaluation

What are the strongest features of this study/article? What are the biggest limitations of this study/article?

Major Area II - Research to Practice

Research to Practice Article

Choose any body of recent research (approximately 5–10 studies, *mostly* published within the last 10 years), all related in some way to a topic that is of interest to you (it may or may not be related to your anticipated dissertation topic, as you so choose).

- Compose a manuscript appropriate for submission as a "Research to Practice" article that might appear in a popular area journal (e.g., *Music Educators Journal*, *The Instrumentalist*, *General Music Today*, *School Band & Orchestra Magazine*, *Clavier Companion*, *American Music Teacher*, *MTNA Journal*).
- Consider your anticipated audience (e.g., P–12 music educators, ensemble directors, private instructors, private piano teachers, college piano pedagogues), with a goal of illustrating how to apply extant research results to their daily teaching.
- Your manuscript should be written in a style and language that makes your paper “digestible” by teachers of all levels—this is *not* intended to be a pure or applied research article.
- The manuscript should be approximately 1,500–2,000 words (6–8 pages, double-spaced) in length, plus references. Adhere to the APA manual (7th edition) for all formatting and writing style decisions. Your end goal is to compose a publishable-level piece (to actually be sent to a journal for review, if you so choose).

Note: You may choose a different length/format or publication format (e.g., Chicago, MLA) prescribed by a given journal if you anticipate submitting somewhere specific upon completion. Please let me know in advance, so that we can agree on any major changes (in either direction, so your paper doesn't get too big or small).

Undergraduate Course Design

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Create a syllabus for an undergraduate music/music education methods course you would teach in your first position. Assume that your course meets during the spring semester (M/W/F) or (T/R) for 50 or 75 minutes each class period (three-credit hours). Include the following sections in your syllabus: (a) course purpose/description; (b) course objectives; (c) texts and materials (required and suggested, if applicable); (d) assignment, including descriptions; (e) grading criteria for the course; (f) course calendar, including daily topics, assigned readings, etc.; (g) attendance and other important course policies; and (h) any other information that you deem necessary.

In addition to creating the actual syllabus, provide a detailed look into a specific unit (1–2 weeks) of your choice. Please include all SLOs, lesson plans, materials, assessments, etc., you would use for the unit.

Music Education Conference Presentation

You have been invited to provide a 1-hour in-service workshop/presentation/session at the OkMEA state conference, with a topic related to teaching music in the P–12 school setting. Your target audience will be other public school music teachers, and possibly college music education students who attend the conference. While the topic is of your choosing, your presentation must be rooted in research-to-practice; your session information/suggestions should be based upon findings from peer-reviewed research. Include the following:

- Choose and define your topic specifically, including the title, level(s) and/or specialty of the teachers targeted, etc.
- Your topic should be supported by current research and writings in music education. You may, of course, include scholarship from other areas (e.g., conducting, history, theory, performance), but the topic/concept you propose must be informed by extant research in some way.
- Provide a 100-word description/abstract to be used in a conference program.
- Create a presentation (PowerPoint, Prezi, Google Slides, Keynote, etc.) for your session (you will not actually present this in your exam, but submit the file).
- Create a handout for your session. The handout can be any length you deem necessary and should include *at least* your name and contact information, references, and a brief outline of your presentation. This should be a separate document, not simply a printout of your presentation slides.
 - In addition, you may choose to include any other pertinent information that you feel is necessary (e.g., music examples, worksheets, rubrics).
 - Your handout should end with a References page(s), adhering to proper APA format.
- Be sure your presentation is *interactive*. While “lecture”-type components are expected, find a way to engage your target audience in the session.

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Provide a brief (2–3 pages) rationale for your workshop session project. Organize your response into the following sections: (a) a brief overview of your presentation, including the session title/topic and general organization of the session; (b) your goals and objectives (i.e., what you want your attendees to learn) for offering such a workshop; (c) why you chose the selected topic; and (d) your philosophical basis for the material you present. When appropriate, use specific examples (e.g., sample activities, materials/handouts) in your descriptions to support your rationale.

Comprehensive Musicianship Project

Read, research, and investigate the concept of comprehensive musicianship. There are numerous texts, practitioner articles, and research articles that describe the instructional approach, provide examples in the music classroom, and suggest research-based findings regarding its effectiveness. In addition, you should be familiar with the National Core Arts Standards (NCAS) in music and understand their relationship to the comprehensive musicianship model.

Part I: Rationale for Comprehensive Musicianship

Compose a rationale for comprehensive musicianship in the instrumental classroom. Your written response should include (but is not limited to) the following concept:

- Begin with a thorough, yet concise, description of the comprehensive musicianship approach. Be sure to cite source material for your information (1-page minimum).
- Describe how comprehensive musicianship affords music educators opportunities to teach to the Artistic Processes of the NCAS.

Part II: Application of Comprehensive Musicianship to a Musical Work

- Select a composition that you might use in a public school band setting. You may choose to focus on either middle or secondary-level instruction—be sure to indicate your students' academic level.
- Consider the non-performing process components (i.e., creating & responding) of the NCAS. Design two projects/activities/assignments, one to accurately reflect each of the two components as it relates to your selected work. This might be something completed in class/rehearsal, outside of class, or a combination. Each project/activity/assignment *must* include *Connecting*—either to/within or outside music.
- Create detailed learning goals (i.e., what you want your students to be able to *do* upon successfully completing these activities). Be sure that each learning goal is clearly aligned to the NCAS, per your research. See the NCAS website for detailed standards, and how to properly reference/align them to your learning goals.
- Provide a thorough description of each project/activity/assignment, including any materials students may need to successfully complete it. Think of this as your instructions to your students.

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- Include an assessment tool (how will you determine student understanding) for each project/activity/assignment. This might be a rubric, a simple check sheet, or other method of formal assessment.

Part III: Response to the Project

Provide a reflection/response to this project. Address what you learned, how you feel this project/material will impact your future teaching, and how you see the comprehensive musicianship approach manifesting in your future classroom(s). (1–2 pages)

Overall Considerations

- Include a reference list of all texts, articles, websites, and other resources you consult in your research on comprehensive musicianship.
- Adhere to all APA guidelines regarding citation, reference lists, and general manuscript formatting.
- Provide a copy (scanned is acceptable) of your selected work. Your score should include any analysis, notes, etc. that you feel is important to support your comprehensive music decisions.

Research & Design

Dissertation Research Methodology

Consider a possible methodology for your anticipated dissertation topic. Compose a first/rough draft of your “Chapter 3” that describes the following: (a) purpose of the study; (b) research methodology; (c) participants; (d) data collection; (e) philosophy(ies)/rationale(s) supporting your selected methodology; (f) data analysis procedures; and (g) proposed framework (if applicable). Be sure to justify your decisions, per other research based on your selected method of inquiry (e.g., quantitative, qualitative, philosophical, policy/action research) and their subsets (e.g., descriptive, experimental, narrative inquiry, case study). There is no length requirement, since different methodologies typically reflect varying amounts of prose.

Mixed-Method Methodology

Consider a possible mixed methodology research topic in music education. Compose a draft of what could serve as a “Methodology” section of a peer-reviewed research article. Your prose should begin with a “Need for the Study” (only cite what is absolutely necessary), leading to a well-thought-out purpose. Address the following in your manuscript: (a) purpose of the study; (b) methodology details/framework; (c) participants; (d) data collection; (e) philosophy(ies)/rationale(s) supporting your selected methodology; (f) data analysis procedures; (g) reliability and validity; and (h) proposed framework, detailing either a sequential (explanatory or exploratory) or parallel (convergent) design.

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Be sure to justify your decisions, per extant mixed methods research and/or design, citing as necessary. No length requirement; be thorough yet concise in your prose.

Specialization - Possible Prompts

School Bands and American Music Education: Post-WWII to Present

Significant changes have occurred since the middle of the twentieth-century in American instrumental music education. Curriculum, literature, and other factors related to instruction in the K–12 setting have been influenced by various policies and events (e.g., federal mandates, music associations, philanthropists), such as the National Foundation on the Arts and Humanities, the Contemporary Music Project, the Tanglewood Symposium, and more.

Provide a brief, but thorough, survey of what you consider to be the most influential events related to instrumental music education over the last 70 years. Your review may take the form of prose, outline, or table. Regardless of the medium, be sure to include the following in relation to each event: (a) title; (b) date and location; (c) type of event (e.g., federal policy, philanthropic endeavor); (d) general description, including the person or organization providing oversight; and (e) implications for instrumental music education. Include a complete resource list of your research (citations in APA format).

In conclusion, compose a brief (1–2 page) rationale of how this history impacts instrumental music education today in the 21st century. You may cite specific events from your response, but focus your rationale on *your* interpretation/position on the material.

A few helpful sources to get you started:

Battisti, F. (2002). *The winds of change: The evolution of the contemporary American wind band/ensemble and its conductor*. Galesville, MD: Meredith Music.

Keene, J. A. (2010). *A history of music education in the United States* (2nd ed). Centennial, CO: Glenbridge.

Mark, M. L., & Madura, P. (2013). *Contemporary music education* (4th ed). Belmont, CA: Schirmer.

Journal of Band Research

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Theoretical Analysis and Application in the Elementary Choral Setting

The purpose of this question is to demonstrate your (a) ability to complete a full theoretical analysis; and (b) understanding and application of meaningful activities for elementary choral music students. Details are as follows:

Part I: Theoretical Analysis

- Choose any two choral works; achievement level should reflect an upper-elementary level. You may choose any two works, but they should be diverse from one another (i.e., not the same time period, genre, composer, etc.). I would encourage you to consider composer/cultural diversity in your literature selection.
- Complete a full theoretical analysis of your selected works. Analyses should include, but are not limited to (a) harmonic, Roman numeral analysis; (b) key changes/transitions/modulations; (c) key areas; (d) rhythmic analysis (i.e., important/foundational motives, overall rhythmic structure); and (e) form and structure (e.g., periods, cadences).
- All analyses should be clearly marked within the scores, using typical identification procedures (i.e., Roman numerals below, brackets displaying modulations, brackets above for phrases/periods/sections). Turn in a copy of each marked score (can be done electronically as a scan/PDF).
- Complete a form map as a “linear representation” of the score. This should include major points from the key areas of your analysis listed above. Indicate the beginning of each new section by measure number and rehearsal number/letter (if applicable). You may handwrite this or complete it digitally, whichever you prefer. See me for examples if needed.

Part II: Application of Theoretical Findings to Student Learning

- Identify, define, and describe one theoretical findings/concepts from each of your selected works (from Part I) to be expanded upon classroom activities in choral rehearsal.
- For each concept, create an activity that would afford students an opportunity to expand upon their understanding/application/creation in a meaningful way. Consider what you learned about CMP through completing your history prompt as a foundation for this approach. Detail each activity in a manner reflective of instructions to your students (i.e., an assignment description that you would provide them with prior to engaging in the activity). Be as detailed as you see fit, considering musical, cognitive, psychomotor, and affective parameters necessary for an elementary level student.
- With each activity description, include a rationale statement. Organize your response into the following sections: (a) a brief overview of your activity; (b) why you chose the selected topic (i.e., how it relates directly to your theoretical analysis findings); (c) intended goals and objectives (i.e., what you want your students to learn; be sure to cite one of the three process components (i.e., creating, performing, responding) of the NCAS); and (d) how you intend to assess student learning (e.g., rubric, rating scale, student/self/instructor assessment). When appropriate, cite specific examples from the score in your descriptions to support your

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rationale. Rationale should adhere to APA manuscript and composition guidelines (e.g., 12-point font, double-spaced).

Helpful hints:

- Create detailed learning goals (i.e., what you want your students to be able to *do* upon successfully completing this activity). Be sure that EACH learning goal is clearly aligned to the NCAS. See the website for detailed standards and how to properly reference/align them to your learning goals.
- Provide a thorough description of each project, including any materials students may need to successfully complete it. Think of this as your instructions to your students—what will they need to know in order to complete the activity/assignment?

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APPENDIX III: DMA Proposal Checksheet

DMA Research Document Proposal check sheet

	Yes	No	Comments
I. General			
a. Grammar and spelling are correct throughout the proposal			
b. Uses the template provided by the OU Graduate College for dissertations			
II. Title Page			
a. Follows the correct form for documents (see the template)			
	Superior	Acceptable	Unacceptable
III. Abstract			
a. Poses a problem to be solved, a question to be answered, or an anomaly to be explained			
b. Summarizes the document's most important features			
IV. Introduction: Topic's Significance and Purpose			
a. Defines the topic of the project and makes a strong case for its importance			
b. Argues convincingly that the given topic is significant, that a new approach is necessary, or that new evidence should be brought to bear			
V. Literature Review			
a. Summarizes previous research in related relevant scholarship, including dissertations, books, articles, online sources and other media.			
b. Reflects the concerns of the scholarly field(s) appropriate to the project			
VI. Procedure and Methodology			
a. Explains in detail how the research will be undertaken			
b. Uses all the appropriate primary and secondary sources			
c. If interviews are to be used as a source of data:			
i. Evidence must be submitted that the interviewee has agreed to be interviewed			
ii. Sample questions must be included in the proposal			
iii. Evidence must be provided that IRB approval has been granted			
VII. Chapter Summaries			
a. outlines what is expected to be discussed in each chapter			
VIII. Bibliography and Appendices			
a. Includes all sources cited in the Proposal			
b. Uses Chicago Manual of Style/Turabian bibliography format			