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THE UNIVERSITY OF OKLAHOMA SCHOOL OF MUSIC

DOCTOR OF MUSICAL ARTS

MAJOR CODE	DEGREE OPTION (a/k/a Major)	AREAS OF CONCENTRATION with Concentration Code where applicable
D705	COMPOSITION	
D724	ORGAN	<ul style="list-style-type: none"> • <i>STANDARD (R479)</i> • <i>CHURCH MUSIC (R114)</i>
D735	WIND, PERCUSSION, STRINGS	<i>INDIVIDUAL INSTRUMENTS</i>
D725	PIANO	<ul style="list-style-type: none"> • <i>PIANO PERFORMANCE (R506)</i> • <i>PIANO PERFORMANCE AND PEDAGOGY (R511)</i>
D730	VOICE	
D707	CONDUCTING	<ul style="list-style-type: none"> • <i>CHORAL (R113)</i> • <i>ORCHESTRAL (R476)</i> • <i>WIND (R676)</i> • <i>CHURCH MUSIC (R114)</i>

Below is a brief overview of the DMA degree:

- 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).
- Each student is expected to complete all required coursework 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. At that time, the student must pass the General Examination.
- 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, any remaining major public performances, and successfully proposing, completing, defending, and depositing the written document in accordance with Graduate College regulations.

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1. Degree 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>

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

2. Advising

2.1 As background, graduate students should be aware that faculty members, according to position, experience, and departmental policies are assigned a Graduate Faculty Ranking, known as the M-Ranking, that determines the extent to which they are able to serve on graduate committees, to-wit:

- **M0:** may teach graduate courses
- **M1:** all the privileges of M0 and may serve on and chair master's committees
- **M2:** all the privileges of M1 and may serve on doctoral committees
- **M3:** all the privileges of M2 and may chair doctoral committees
- **SM:** Special member of the Graduate Faculty, designation usually granted to non-tenure track faculty and to retired faculty who wish to continue working with current students. May serve on graduate committees with permission of the Graduate College Dean but may not chair a graduate committee. (*NOTE: Except under extraordinary circumstances, the Graduate College Dean will not approve more than one Special Member per graduate committee.*)

2.2 No one will be admitted to the DMA unless an M3-ranked faculty member in the student's area of endeavor (usually the major professor) is willing to serve as chair of the student's Advisory Committee referred to hereinafter as the Committee Chair.

NB: If the student's major professor holds M2 ranking, he/she will serve as Co-Chair of the student's committee and will work closely with the Committee Chair in all matters concerning the student's degree program.

2.3 Advising: The Committee Chair or Co-Chair, if that is the student's major professor, will advise the student on all matters pertaining to the program of study, including the selection of courses and development of a plan of enrollment. The name and contact information of the faculty member will be provided in the student's acceptance letter. The student is responsible for

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making contact with the appropriate person and scheduling initial advising after the Preliminary Exams.

2.4 Ultimately, each student is responsible for enrollment and timely progress toward degree completion.

3. The Advisory Committee

3.1 What is the function of 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*: <http://www.ou.edu/content/gradweb/gcbulletin.html>

3.2 Who shall serve on the Advisory Committee? A DMA Advisory Committee must consist of at least five (5) qualified faculty members, to-wit:

- 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 (Please consult the Graduate College *Bulletin* for specific information on the role of and qualifications for the Outside Member.)

NB: Students should be aware that most School of Music faculty members prefer not to serve on the committee of any student they have not had in class or worked with in some other capacity.

3.3 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* (see Section 6). 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 oral examination a/k/a the final defense of the dissertation/document), doctoral advisory committees for DMA students are responsible for approving recital repertoire and evaluating recitals.

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For this reason, the Advisory Committee should be formed six to eight weeks prior to any student's first degree recital.

3.4 Documenting Advisory Committee membership prior to filing the *Report of the Advisory Conference*: It is the student's responsibility to contact each potential member to request his/her service as a committee member. If the professor agrees to serve, the student should ask the professor to signify this by signing the School of Music's *In-House Agreement to Serve on Doctoral Committee* form (available in the literature rack in the lobby of the School of Music main office). The student must submit the completed form to the Graduate Music Office where it will be made part of the student's file. The student is encouraged to keep a copy of the form for his/her own records.

3.5 What does the Advisory Committee do? From the Graduate College *Bulletin*:

- The [Advisory] Committee will be responsible for advising, directing, assisting and encouraging the student throughout the doctoral program.
- The student's [Advisory] Committee will:
 1. Prepare and conduct the general examination
 2. Supervise the preparation of the [document]
 3. Conduct the final oral examination over the [document]

4. Required Year in Residence

4.1 The Graduate College requires that each doctoral student be in residence (i.e.: enrolled as a **full-time graduate student**) for two consecutive 16-week semesters (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.

As of this writing, full-time enrollment for a graduate student is 9 hours during a 16-week semester (5 hours for a .50 FTE Graduate Assistant).

4.2 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.

4.3 During this time, the student should not accept any employment in excess of that normally expected of graduate assistants.

NB: 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

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go to <http://ou.edu/content/dam/admissions/documents/PetitionIn-StateTuitionClassification.pdf> for more information.

5. Directed Readings and Special Studies

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

5.2 Enrollment in any *Directed Reading* or *Special Study* requires submission of a completed course approval form (available in the literature rack in the main office or on the SoM website under Student Resources) and approval of the Coordinator of Graduate Studies.

5.3 *Directed Reading* and/or *Special Study* courses covering subjects taught in regular School of Music courses will not be approved if the course will appear in the regular rotation during the residency of the student. On rare occasions and only in exceptional circumstances, students may be permitted to enroll in regular courses under a *Directed Reading* or *Special Study* number.

5.4 *Directed Reading* and/or *Special Study* courses can constitute no more than twelve (12) credit hours of the total of 58 credit hours beyond the master's degree required for the DMA 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.

5.5 *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, *Directed Reading* and *Special Study* courses will be approved for elective credit only.

6. Report of the Advisory Conference

6.1 What is this and why is it important? 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.

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6.2 What “counts” toward the degree? Doctoral students will often ask the Coordinator of Graduate Studies or the Graduate Music Office assistant if a particular course can be applied toward the degree. Students should be aware that, while either of those individuals can determine whether or not a particular course is eligible to be applied to the degree, the student’s Advisory Committee must approve all course work that is listed on the ACR.

The *Report of the Advisory Conference* is available as a fillable .pdf on line from the Graduate College website:
http://www.ou.edu/content/gradweb/academic_programs/doctoral_degree/norman.html

6.3 When should the ACR be filed? The Graduate College strongly encourages doctoral students to submit the ACR after completing at least twelve post-master’s hours and before completing thirty hours. Completing the ACR at this point allows the student’s Committee Chair and/or Co-Chair to examine the student’s previous work and to discuss with the student his/her professional interests in order to develop a plan and a timetable for remaining course work.

Because the form must be accepted by the Graduate College in the semester before the semester the student intends to take the General Examination (see Section 13), 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.

6.4 Who prepares the ACR? The student prepares the form, gathers the signatures of all committee members, and submits the completed original form to the Graduate Music Office.

6.5 How does the ACR get to the Graduate College? The Graduate Music Office assistant examines the form. If the assistant finds it complete and accurate, the assistant will obtain the signature of the Coordinator of Graduate Studies who is also the Graduate Liaison for the School of Music.

Current practice in the Graduate Music Office is for the assistant in that office to submit the original ACR to the Graduate College by messenger or by campus mail. Prior to that, the assistant will make a photocopy of the form and place that in the student’s file. The assistant will also email a scanned copy of the ACR to the student and to all members of the student’s Advisory Committee.

6.6 The Graduate College will notify the student, Committee Chair, Graduate Liaison (a/k/a Coordinator of Graduate Studies), and Graduate

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Music Office assistant by e-mail regarding acceptance or rejection of the ACR. If it is rejected, it will be returned to the Graduate Music Office with instructions for necessary modifications. If it is accepted, the student, with the permission of the Advisory Committee and the Graduate Liaison, may submit the *Application for the General Examination* as early as the next semester.

6.7 Is it possible to make changes to the ACR after it has been accepted by the Graduate College? Once the ACR has been accepted by the Graduate College, any changes to committee membership or the plan of coursework must be approved in writing by all members of the Advisory Committee and the Graduate Liaison before being submitted to the Graduate College. The instrument used to accomplish any such change is the *Request for Change in Doctoral Advisory Conference*. This form can be found on the Graduate College website:

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

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

7. Grades

Only courses for which a student receives a final grade of A, B, S, or X (the mark given for on-going work in MUS 6880 until the semester a student defends the document) can be applied toward the 90 hours required for the DMA degree.

More information regarding grades can be found in the Graduate College *Bulletin*.

8. Transfer Credit Applied to the Doctoral Degree

8.1 As explained in Section 6, any credit to be applied to any doctoral degree must be approved by the student's committee and by the Graduate Liaison. Their signatures on the ACR document that approval. **Credit hours (outside of the master's degree hours being applied to the doctoral program of study) for applied lessons or participation in any performance ensemble completed at another institution may not be applied to any graduate degree at OU.**

8.2 Graduate College policy for accepting transfer credit is spelled out in the Graduate College *Bulletin*. Before listing any potential transfer credit on the

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ACR, the student and the Committee Chair should refer to this policy to make sure that the course work in question meets these guidelines.

8.3 The student and the Committee Chair should keep in mind that the time frame in which to complete the degree starts with the semester of the first post-master's coursework that is applied to the degree.

8.4 Before the Graduate College will consider any request for transfer credit, the student must insure that the university's Admissions Office has an official transcript on file that shows the completed coursework.

9. Recitals and Lecture Recitals: Policies and Procedures for Approval of Content and Grading Procedures

9.1 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.

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

9.3 A DMA student must form an Advisory Committee prior to performing the first recital. It is important to remember that, for a DMA student, the three recitals (GDMA 6042 or LDMA 6052) and the 6 hours of document (MUS 6880) (two recitals and 8 hours of document for DMA Composition students) are intended to represent an experience equivalent to dissertation research and writing (MUED 6980) required from a Ph.D. student. **Ideally, therefore, the same group of people should be shepherding a student through all recitals, the General Examination, and the document.** For this reason, all DMA students must form an Advisory Committee prior to performing their first recital.

9.4 The student must be enrolled in GDMA 6042 or LDMA 6052 to receive credit for any recital. Performance majors must be enrolled in 2 credit hours of applied lessons in any semester that they perform a recital.

9.5 The 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 prepare a written memorandum, 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. The memorandum should provide space for the signatures of all committee members. Sample memoranda are attached to this brochure as Appendix 2.

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9.5.1 The student is responsible for obtaining signatures of all committee members on the memorandum. The student must then submit the completed original of this document, bearing signatures of all committee members, to the Graduate Music office at least one month prior to the proposed recital. This allows the student and the student's applied professor time to adjust the content of the recital if a committee member raises an objection. No changes in approved repertoire are allowed without prior written consent of the committee.

9.5.2 The Graduate Music Office will retain the original document in the student's permanent file. If requested, the student shall provide a photocopy for the major professor and is encouraged to keep a photocopy of the completed document for his/her personal files.

9.5.2.1 For performance majors: When the student presents to the Graduate Music Office the documentation verifying the committee's approval of the recital content, the Coordinator of Graduate Studies or his/her assistant will inform the School of Music Hall Manager that the student's tentative reservation of space and time for the recital can be confirmed.

9.5.2.2 For conducting and composition majors: When the student presents to the Graduate Music Office the documentation verifying the committee's approval of the recital content, the Coordinator of Graduate Studies or his/her assistant will email the student and all members of his/her committee confirming receipt of the documentation.

9.6 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. All faculty members should be cognizant of such recital standards. The Graduate Music Office reminds area chairs to make all faculty members aware of these standards, taking special care to inform new faculty.

9.6.1 If any committee member objects to any aspect of the proposed recital repertoire, that committee member shall inform the student and the student's major professor. These individuals should work to come to an agreement in good time to allow the student to make any changes required to remedy the committee member's objections. If an agreement cannot be reached in a timely manner, the matter shall be referred to the Coordinator of Graduate Studies whose decision shall be final.

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9.7 A minimum of three appropriate faculty members shall meet to evaluate the recital immediately after the performance. In order for a recital performance to be deemed satisfactory, a minimum of three appropriate faculty members (see Section 9.7.2 below) must agree that the performance was satisfactory. This shall be demonstrated by signing a copy of the performance program and indicating that the performance was satisfactory. In order to insure that all interested parties receive documentation of a satisfactory performance, the Graduate Music Office recommends that three separate programs be signed by all evaluators. The student shall submit one program to the Graduate Music Office, give one copy to the major professor, and retain the third copy for his/her own records.

9.7.1 In order for this policy to be enforced, committee members and area faculty members are asked to make an effort to attend doctoral recitals. **To facilitate this, the student shall be responsible for informing all committee members and all appropriate area faculty of the date, time, and location of recital at least two weeks in advance.** E-mail messages to the faculty member's OU e-mail address and/or written notices delivered to the School of Music office to be placed in the faculty member's mailbox shall be deemed sufficient notice. The student's major professor should also encourage his/her colleagues to attend the recital.

9.7.2 In order of preference, the above-referenced "three appropriate faculty members" should be:

- major professor, second major area committee member, one other School of Music committee member present at the performance
- major professor, any two other School of Music committee members present at the performance
- major professor, any two other faculty members of appropriate department present at the performance

9.7.3 Immediately after the performance, the three faculty members shall meet to evaluate the performance. Assuming the evaluation is positive, the three faculty members will each sign three copies of the recital program indicating that the performance was satisfactory. To reiterate, the three signed programs should be given to the student for distribution as follows:

- Graduate Music Office
- Student
- Major Professor

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9.8 If insufficient faculty members are present at the recital that meet any of the criteria described in Section 9.7.2, the student must submit a professional quality recording of the recital (video recording for conductors) to all committee members and at least three members must signify their approval of the performance by signing three copies of the performance program. The three signed programs should be given to the student for distribution as follows:

- Graduate Music Office
- Student
- Major Professor

9.9 Grading Policies and Procedures for DMA recitals:

9.9.1 The Coordinator of Graduate Studies for the School of Music is the instructor of record for all graduate recital courses.

9.9.2 All graduate recital courses are S/U graded.

9.9.3 A student whose performance of an approved recital is judged satisfactory by at least three appropriate faculty members shall receive a **grade of “S”** for the enrollment in GDMA 6042 or LDMA 6052, as appropriate.

9.9.4 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 and before the last day of Finals Week in the semester of enrollment, the student must provide the Graduate Music Office with one copy of the performance program, bearing the appropriate signatures as described in Section 20.7.

9.9.5 A student who does not submit a signed performance program to the Graduate Music Office before the last day of Finals Week of the semester of enrollment (whether because the recital was not performed in that semester or because the student was not able to obtain the appropriate signatures in time) will receive a mark of “I” (Incomplete) for the enrollment in the appropriate recital course and be subject to the university’s regulations for making up Incompletes.

10. Recitals and Lecture Recitals: Policies and Procedures for Scheduling Dates and Spaces, Programs, Recording, and Cancellation

10.1 Informational meeting: It has been standard practice in the School of Music to hold an informational meeting during the second week of each Fall semester to discuss policies and procedures for recitals with special attention being given to who is responsible for what. Anyone planning to perform a recital during that academic year is required to attend.

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10.2 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.

Please note that the student's reservation of time and space for a recital is tentative until the signed repertoire approval memo is submitted to the Graduate Music Office.

10.3 Rehearsal time: The Hall Manager will make every reasonable attempt to provide the student with a maximum of two 2-hour rehearsals in the chosen venue if the space is available. Students should be aware, however, that they must be flexible about this issue, especially during March and April when many students are performing degree recitals.

10.4 The student must submit a completed Stage Requirement Form available under Student Resources on SoM website.

10.5 Day of Performance: Recital times are scheduled in two-hour increments. On the day of the recital, the student should plan to use the first hour of the reserved time to set up, warm-up, perform sound check, etc.

10.6 Recording the recital: If the recital is performed in a School of Music venue, the recital will be recorded by a recording technician authorized by the School of Music. The student will receive one copy of the CD of the recital; additional copies may be purchased from the Media Resource Center.

10.7 Programs: Information on how to submit **program copy** is available under Student Resources on SoM website.

10.8 Cancellation: To avoid paying a cancellation penalty, **written notice** of cancellation must be **submitted to the Hall Manager no less than 30 days** before day of recital. Cancellation forms are available under Student Resources on SoM website. Cancellation forms must be signed by committee chair/major professor and submitted to Hall Manager. ***It is the student's responsibility to inform all members of his/her committee and the Graduate Music office of any cancelled recitals.***

11. Recitals and Lecture Recitals: Departmental Policies and Procedures Regarding Content and Organization

11.1 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

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

11.2 For 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.

11.3 For Wind, Percussion, or String Majors:

11.3.1 For 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.

11.3.2 For 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.)

11.3.3 For 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).

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- 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 (See Section 9.5 above), 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.

11.3.4 For 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 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.

11.4 For Piano Majors

11.4.1 For 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.)

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- 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.

11.4.2 For 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.

11.5 For 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. (NOTE: Concerto or operatic performances may not be substituted for more than one degree recital.)

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

11.6 For 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.

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

11.7 For Conducting Majors:

11.7.1 For Choral Conducting Majors:

- Three public performances are required.
 - The first recital should be a performance of approximately thirty minutes involving supervised score preparation and appropriate research.
 - The second should be a performance of approximately one hour involving works representing at least three historical style periods and two foreign languages.
 - The third recital (also one hour in length) should include the performance of a larger work, preferably related to the written document.
 - 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.

11.7.2 For 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 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.

11.8 Lecture Recitals: (something here)

12. Recitals: Off-Campus

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12.1 Except as outlined herein, all doctoral recitals are given on campus. However, with permission of the student's Committee, documented by their signatures on the approval form (see Section 9.5 above) and the Coordinator of Graduate Studies, a student may present one of the doctoral recitals off-campus.

12.2 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.**

12.3 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 at the University of Oklahoma. (STUDENT) is a student of (PROFESSOR)."

12.4 Evaluation of recitals performed off-campus: 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, with three (3) copies of the program, to the major professor. The major professor will circulate the recording and program copies to all members of the Committee for evaluation.

Once all members of the committee have heard and evaluated the performance and indicated their evaluation of the performance as satisfactory by signing the three (3) copies of the program, the major professor shall deliver one of the three signed programs to the Graduate Music Office, while retaining one signed copy and giving one to the student.

12.5 Archiving recordings of recitals performed in venues outside of the School of Music: For any recital not performed in a School of Music venue, the student shall arrange for a **professional 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 an appropriately labeled and indexed copy of this audio recording along with two copies of the printed program to:

Librarian (Time Based Media)
Media Resource Center
500 West Boyd Street
Norman, OK 73019

13. General Examination

13.1 Purpose:

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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 insure 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 views 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.

13.2 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 (see Section 13.7) 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 third 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

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deadline to complete the General Exam in any Fall or Spring semester or Summer session is the last day of classes.

NB: 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.

13.3 *Deadline to Complete the General Exam:*

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

Most students sit for the General Exam during their last semester of residency or their last semester of course work. Within these guidelines, the student and the major professor come to an agreement on the appropriate semester to take the General Exam.

13.4 *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 the core requirements in the major field, music history/literature, music theory, the research tool requirement, and at least one recital. (The student's major professor may require the student to complete more than one recital prior to the General Exam.)
- must have received notice from the Graduate College of approval of the *Report of the Advisory Conference*.

13.5 *Applying for the General Examination (with special notes on enrollment in the semester of the General Examination):*

The Graduate College policy as of Fall 2014 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:

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

- The student shall bring the completed, signed application to the Graduate Music office for review and approval by the Coordinator of Graduate Studies.
- The assistant in the Graduate Music Office is responsible for delivering the original application to the Graduate College.
- The assistant in the Graduate Music Office will email a scanned copy of the application to the student and all members of the committee.

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- 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* (popularly known as “the signature form”) will be attached to that email.

NB: 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.**
- **The Graduate College prefers that a student not begin enrolling in research hours (MUS 6880) until the student has passed the General Examination. The Graduate College enforces this policy by placing an enrollment stop on initial enrollment in all research hours; only the Graduate College can remove this enrollment stop.**
- **The Graduate College will consider allowing a student to enroll in MUS 6880 in the semester of the General Examination but not until the *General Exam Application for the Doctoral Degree* has been approved.**
- **The student should take this policy into consideration when planning enrollment.**

13.6 Structure and Content of the General Exam (with special notes on the Musical Styles Exam and the Research Design and Analysis 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. The student shall complete two (2) tests on three (3) separate days. 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 (see item 13.2 above).

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, the second designed to last 2 hours and usually prepared by the second major area committee member), Musicology (4 hours), Music Theory (4 hours), and 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 (see Section 13.6.1 below) administered once each testing session by a designated faculty member.

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

13.6.1 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:

(A) 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.

(B) 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 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 your committee chair and your theory examiner. 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 the theory committee member, 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.

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13.6.2 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 insure that students have examined and understood the style, intricacies, requirements, and expectations of dissertation/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.

13.7 *Scheduling the Written Exams:*

- The student will choose two (2) other days within a single, five (5) working day period that encompasses the date of the Musical Styles exam for the other five (5) written tests.
- ***In no instance shall the entire test period exceed five (5) working days.***
- Each of the three test days will be divided into a morning session and an afternoon session.

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- The morning sessions are reserved for the 4-hour exams (Music Theory, Musicology, and the 4-hour Major Area exam) and will be from 8:00 a.m. until 12:00 noon.
- The afternoon sessions (Musical Styles, Research Design and Analysis, and the second Major Area exam) will be from 2:00 p.m. to 4:00 p.m.
- **The exception to this is for Piano Pedagogy students (see item 24.6 above); 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.).**

13.8 Suggested Preparation for Written Exams:

Preparation time for these exams will vary from student to student but **three or four months of intensive study** is a good rule of thumb.

- 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. Four to six months in advance is a good rule of thumb; a full year in advance would be better.
- 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.

13.9 How and Where the Written Exams will be taken:

The student should plan on using a carrel in the Fine Arts Library to take the written tests. The student shall provide his own blue books or writing materials. The School of Music has a small number of laptops available for loan on a first come, first served basis. As of this writing, Eric Walschap is the person to contact regarding this issue. If the student uses a computer, the student will need to bring a blank flash-drive on which the student will save each completed exam and by which the Graduate Music Office assistant will submit your exams to the appropriate faculty member via email. The Graduate Music Office assistant will ask to examine the flash-drive before the student begins the exam in order to confirm that it is blank.

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For the Musical Styles exam, all students will meet with the examiner in one location; the Graduate Music Office will email this location to all concerned. For the other exams, unless the professor specifies otherwise, the appropriate set of test questions are to be obtained from Jan Russell in the Graduate Music office prior to each exam.

Unless the professor specifies otherwise, finished exams (paper or electronic) shall be brought to the Graduate Music office. The Graduate Music Office assistant will deliver the exam to the appropriate professor.

NB: The student is encouraged to make a photocopy or print a copy of their answers.

13.10 Scheduling Your Oral Exam: The oral portion of the exam is held after the written exams are completed. Refer to the Graduate College *Bulletin* for attendance and participation requirements.

The student contacts all members of the committee to set a specific time for the oral exam.

13.11 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.

13.12 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.

13.13 After the Oral Exam:

After an exam in which all portions have been completed satisfactorily, the committee members sign the *Report of the General Examination* (see item 13.5, paragraph 7, above). It is the student's responsibility to make at least one photocopy of the report and deliver it to the Graduate Music Office. (Additional copies for the student's own records and the committee chair are recommended.)

Finally, it is the responsibility of the student to see that the original report is delivered to the Graduate College within 72 hours of the oral exam.

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

14. The Written Document (Proposal and Final Document) and Preparing for Graduation

NB: 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."

14.1 A written document is required of each candidate for the DMA 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.

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. The graduate music office has a document proposal checklist that can guide the student and major professor in preparing the proposal. (NB: Attempting a formal document proposal prior to passing the General Exam is discouraged and will be permitted only with written permission of all members of the student's committee and the Coordinator of Graduate Studies.)

14.2 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, located on the lower level of Catlett Music Center. ***Doctoral students should make a point of reading as many of these as possible before beginning work on their own document proposals.***

14.3 Enrolling in MUS 6880 DMA Project: Students may begin enrolling in MUS 6880 DMA Project (popularly called "document hours") in the first semester of serious work on the proposal but not before the semester of the General Examination. Enrollment is in the section of MUS 6880 assigned to the student's 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

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continuous enrollment in MUS 6880, including regulations governing Summer enrollment, see the Graduate College *Bulletin*.

14.4 Choosing a 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.

14.5 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 PARTICIPANT 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.

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14.6 The 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 rather than the Graduate College. **That being said, it is still a requirement.** 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 *Dissertation Instruction Packet* which can be found on the Graduate College website http://www.ou.edu/content/gradweb/academic_programs/doctoral_degree/normative.html

NB: In the *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.

14.7 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 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.

14.8 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).

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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

14.9 Preparing the Written Document Proposal and Submitting it to the Committee for Review: 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 and hard copies to those who wish for it. Then a meeting to defend the proposal should be scheduled, ***allowing sufficient time for the proposal to be read it before the meeting; two working weeks is a good rule of thumb.***

14.10 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. Plan on approximately one and one-half 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.

14.11 Binding and Deposition of the Approved Proposal:

- Once the approved proposal is complete, copies with completed signature pages should be made and at least one copy (the one that will be deposited in the Fine Arts Library) should be bound.

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- The preferred binding process is called VeloBind™ or "strip-binding." Tape binding, however, is also acceptable.
- Plastic comb-binding or spiral-binding snag other items and fall apart too easily and **will not be accepted** by the Fine Arts Library.
- Questions about binding should be directed to Dr. Matt Stock in the Fine Arts Library **before** the proposal is bound.
- The distribution of the completed copies of the proposal is:
 - One bound copy of the signed proposal goes to the Graduate Music Office.
 - That office will note the completion and approval of the proposal in your file and will deposit the bound proposal in the Fine Arts Library.
 - This copy does **NOT** have to be on 100% cotton bond paper although it will last longer if it is.
 - One copy goes to the committee chair (bound if the professor requests).
 - Other members of the committee may request copies.
 - The student should retain a copy.

14.12 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.

14.13 Remember to file the Application for Graduation in the semester you plan to graduate: Go to your oZone page and, under the *Academics* tab, locate the link to *Graduation Information*.

14.14 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*

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- 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*.

14.16 Document 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 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 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.

14.17 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:

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

15. 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 course work 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 1: 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 usually 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 5112, Bibliography and Research in Music, or MUS 6880, DMA Project (popularly called “document hours”, the DMA equivalent of MUED 6980, PhD Dissertation Research, popularly called “dissertation hours”)

MUED: Music Education

MUSC: Designates 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: The designators for recitals vary with the level and degree program. (NB: The Coordinator of Graduate Studies is the instructor of record for all graduate recital courses.)

GRRE 5042: Graduate Recital for Master of Music (used by Performance and Conducting majors)

GMER 5052: Graduate Music Education Recital for MME majors (used primarily by MME Piano Pedagogy majors and sometimes by MME Conducting majors)

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GCRE 5051: Graduate Composition Recital (used by MM Composition majors)

GDMA 6042: Graduate Recital DMA (used by Performance, Conducting, and Composition majors)

LDMA 6052: DMA Lecture/Recital (used by Performance, Conducting, and Composition majors)

RPHD 6022: Graduate Recital for PhD

Applied Music Designators:

BASS: Bass

BASN: Bassoon

CELO: Cello

CLAR: Clarinet

COMP: Composition

EUPH: Euphonium

FLUT: Flute

FR H: French Horn

GTAR: Guitar

HARP: Harp

OBOE: Oboe

ORGN: Organ

PCUS: Percussion

PIAN: Piano

SAX: Saxophone

TROM: Trombone

TRMP: Trumpet

TUBA: Tuba

VIOA: Viola

VIOL: Violin

VOIC: Voice

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 2: Sample Memoranda for Doctoral Recital Approval

Standard Memo

TO: Dr. Fred Flintstone, committee chair
Dr. Barney Rubble, committee co-chair
Dr. Woody Woodpecker
Dr. Huckleberry Hound
Dr. George Jetson, outside member

FROM: YOUR NAME

DATE: *(Remember: It often takes a while to gather signatures and this memo needs to be completed and turned in to the Graduate Music office at least one month prior to the planned date of your recital. Plan accordingly.)*

RE: Request for approval of DMA recital content

To fulfill the requirements of my SEMESTER/YEAR enrollment in GDMA 6042 (or LDMA 6052 if appropriate), I plan to perform a recital on DATE, in Paul G. Flat concert hall at 8:00 PM. Below is my proposed recital content. If you approve of the content of this recital, please sign in the space indicated and return this memo to me. If you have questions or concerns about the proposed content, please contact me at (INSERT YOUR PHONE NUMBER) or (INSERT YOUR E-MAIL ADDRESS).

Arbor Day Overture by Dmitri Popatopov (15 minutes)
Puppet Variations by Giuseppe Ceppetto (10 minutes)
3 Songs from *The Washing Machine Cycle* by Mitchell Maytag (15 minutes)
etc., etc., etc...

Dr. Flintstone Dr. Rubble

Dr. Woodpecker Dr. Hound

Dr. Jetson

Memo for Opera Role

TO: Dr. Fred Flintstone, committee chair
Dr. Barney Rubble, committee co-chair
Dr. Woody Woodpecker
Dr. Huckleberry Hound
Dr. George Jetson, outside member

FROM: YOUR NAME

DATE: *(Remember: It often takes a while to gather signatures and this memo needs to be completed and turned in to the Graduate Music office at least one month prior to the planned date of your recital. Plan accordingly.)*

RE: Request for approval of Opera Role for DMA Recital

I'm requesting that my performance as ROLE in OPERA on DATES be evaluated in fulfillment of my SEMESTER/YEAR enrollment in GDMA 6042.

If you approve of this request, please sign in the space indicated and return this memo to me. If you have questions or concerns about the proposed content, please contact me at (INSERT YOUR PHONE NUMBER) or (INSERT YOUR E-MAIL ADDRESS).

Dr. Flintstone Dr. Rubble

Dr. Woodpecker Dr. Hound

Dr. Jetson

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Appendix 3: DMA Research Proposal Check Sheet

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			

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