

THE UNIVERSITY OF OKLAHOMA
SCHOOL OF MUSIC
DOCTOR OF MUSICAL ARTS



MISSION AND GOALS
FOR
DOCTOR OF MUSICAL ARTS PROGRAMS
AT
THE UNIVERSITY OF OKLAHOMA

MISSION STATEMENT:

THE MISSION OF THE SCHOOL OF MUSIC IN OFFERING THE DOCTOR OF MUSICAL ARTS DEGREE IS TO FACILITATE AND NURTURE THE DEVELOPMENT OF THE PROFESSIONAL MUSICIAN-SCHOLAR -- ONE WHO DISPLAYS A HIGH LEVEL OF MASTERY IN A PROFESSIONAL MEDIUM AND IS EQUIPPED WITH SCHOLARLY RESEARCH SKILLS.

GOAL STATEMENT:

THE PROGRAM LEADING TO THE DOCTOR OF MUSICAL ARTS DEGREE IS DESIGNED TO PREPARE THE MUSICIAN-SCHOLAR FOR A TEACHING/PERFORMING CAREER IN HIGHER EDUCATION.

Information reviewed 20090728.

The School of Music offers the Doctor of Musical Arts degree (D.M.A.) with the following majors and emphases.

MAJOR CODE	DEGREE OPTION (a/k/a Major)	AREAS OF CONCENTRATION (a/k/a Degree Emphases, with Emphasis Code where applicable)
D705	COMPOSITION	
D724	ORGAN	
D735	WIND, PERCUSSION, STRINGS	<ul style="list-style-type: none">• Individual instruments
D725	PIANO	<ul style="list-style-type: none">• Piano Performance (<i>R506</i>)• Piano Performance and Pedagogy (<i>R511</i>)
D730	VOICE	
D707	CONDUCTING	<ul style="list-style-type: none">• Choral• Instrumental/Orchestral• Instrumental/Wind

More specific information follows in this brochure. Below, however, is a brief overview of the D.M.A degree:

- The program requires a minimum of 90 credit hours of approved coursework. In most instances, the first 32 of these hours come from your master's degree.
- All D.M.A. programs, except Composition, require three major public performances (recitals, lecture/recitals, workshops, etc. as required by the specific program) and a written document. The D.M.A. Composition requires 2 major public performances and a written document.
- You are 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).
- You are 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 that you plan to use as part of your doctoral degree. At that time, you must pass the General Examination.
- Assuming you pass the General Examination within the allowed timeframe, you have 5 years from that semester to complete your degree, including any remaining major public performances and successfully proposing, completing, defending, and depositing 2 copies of your written document in the library and submitting an electronic copy of your document to the Graduate College.

1. Degree Requirements

For an explanation of the course numbering system used by the University of Oklahoma, see the Appendix.

1.1 For Composition

Coursework	Credit (Semester) Hours
Tools of Research: (<i>Courses taken to fulfill this requirement are not included in the 90 hour total.</i>)	
• MUS 5112, Bibliography and Research in Music or equivalent.	
• Foreign language study if essential to research for document.	
Major Applied Coursework: (<i>NB: No more than the required 13 hours of Composition and the 3 hours of required Advanced Orchestration may be applied to the degree.</i>)	
COMP 6020, Composition	13
MUTH 5863, Advanced Orchestration	3
Musicology/Music Literature	9
Music Theory (<i>excluding MUTH 5812, MUTH 5822, and Music Technology courses</i>) ..	6
Ensembles: <i>2 semesters of participation on principal instrument or voice in appropriate section of MUTE 51x0 ensemble and/or New Century Ensemble (appropriate section of MUTE 5271) as advised.</i>	2
Recitals: (<i>enrollment in 2 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital</i>)	4
Electives: <i>as advised</i>	13
Written Document: MUS 6880, <i>DMA Project (NB: No more than the 8 required hours may be applied to the degree.)</i>	8
Master's Degree or Equivalent	<u>32</u>
Total Credit Hours Required for Degree	<u>90</u>

1.2 For Organ

Coursework**Credit (Semester) Hours**

Tools of Research: (*Courses taken to fulfill this requirement are not included in the 90 hour total.*)

- MUS 5112, *Bibliography and Research in Music* or equivalent.
- Foreign language study if essential to research for document.

Applied Study in Organ: ORGN 6020 (*NB: No more than the required 16 hours may be applied to the degree.*).....16

Musicology/Music Literature.....9

Music Theory (*excluding MUTH 5812, MUTH 5822, and Music Technology courses*) ...8

Recitals: (*enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital*)6

Electives: *as advised*.....13

Written Document: MUS 6880, *DMA Project* (*NB: No more than the 6 required hours may be applied to the degree.*).....6

Master's Degree or Equivalent32

Total Credit Hours Required for Degree.....90

1.3 For Wind, Percussion, Strings

Coursework**Credit (Semester) Hours**

Tools of Research: (*Courses taken to fulfill this requirement are not included in the 90 hour total.*)

- MUS 5112, *Bibliography and Research in Music* or equivalent.
- Foreign language study if essential to research for document.

Applied Study in Major Instrument at the 6020 level: (*NB: No more than the required 16 hours may be applied to the degree.*).....16

Musicology/Music Literature.....9

Music Theory (*excluding MUTH 5812, MUTH 5822, and Music Technology courses*) ...8

Recitals: (*enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital*)6

Electives: *as advised*.....13

Written Document: MUS 6880, *DMA Project* (*NB: No more than the 6 required hours may be applied to the degree.*).....6

Master's Degree or Equivalent32

Total Credit Hours Required for Degree.....90

1.4 For Piano

1.4.1 For Piano Performance

Coursework	Credit (Semester) Hours
Tools of Research: (<i>Courses taken to fulfill this requirement are not included in the 90 hour total.</i>)	
• MUS 5112, <i>Bibliography and Research in Music</i> or equivalent.	
• Foreign language study if essential to research for document.	
Applied Study in Piano: PIAN 6020 (<i>NB: No more than the required 16 hours may be applied to the degree.</i>)	16
Musicology/Music Literature	9
Music Theory (<i>excluding MUTH 5812, MUTH 5822, and Music Technology courses</i>) ...	8
Recitals: (<i>enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital</i>).....	6
Electives: <i>as advised</i>	13
Written Document: MUS 6880, <i>DMA Project (NB: No more than the 6 required hours may be applied to the degree.)</i>	6
Master's Degree or Equivalent	<u>32</u>
Total Credit Hours Required for Degree	<u>90</u>

1.4.2 For Piano Performance and Pedagogy

Coursework	Credit (Semester) Hours
Tools of Research: (<i>Courses taken to fulfill this requirement are not included in the 90 hour total.</i>)	
• MUS 5112, <i>Bibliography and Research in Music</i> or equivalent.	
• Foreign language study if essential to research for document.	
Applied Study in Piano: PIAN 6020 (<i>NB: No more than the required 16 hours may be applied to the degree.</i>)	16
Musicology/Music Literature	9
Music Theory (<i>excluding MUTH 5812, MUTH 5822, and Music Technology courses</i>) ...	8
Recitals:	
GDMA 6042, <i>Graduate Recital DMA</i> (2 semesters).....	4
MUED 6652, <i>Doctoral Workshop in Piano Pedagogy</i> (1 semester).....	2
*Electives in Music and Piano Pedagogy: <i>as advised (see suggested courses below)</i> ...	13
Written Document: MUS 6880, <i>DMA Project (NB: No more than the 6 required hours may be applied to the degree.)</i>	6
Master's Degree or Equivalent	<u>32</u>
Total Credit Hours Required for Degree	<u>90</u>

*Suggested Advised Electives for Piano Performance and Pedagogy majors:

MUED 5612 and MUED 5622, <i>Piano Pedagogy I and II</i>	2-4
MUED 5970, <i>Readings and Writings for Piano Pedagogy</i>	2
MUED 5970, <i>Ensemble Music in Piano Teaching</i>	2
MUED 5970, <i>Applied Research in Piano Pedagogy</i>	2
MUED 5642, <i>Internship in Piano Teaching</i>	2
MUED 5662, <i>Teaching Intermediate and Advanced Piano Students</i>	2

1.5 For Voice

CourseworkCredit (Semester) Hours

Tools of Research: (*Courses taken to fulfill this requirement are not included in the 90 hour total.*)

- MUS 5112, *Bibliography and Research in Music* or equivalent.
- Foreign language study: minimum of ITAL 1115, ITAL 1225, FREN 1115, GERM 1115 or equivalent. Further study as required if essential for research for document (*see Section 2*).

Applied Study in Voice: VOIC 6020 (*NB: No more than the required 16 hours may be applied to the degree.*)16

Musicology/Music Literature9

Music Theory (*excluding MUTH 5812, MUTH 5822, and Music Technology courses*) ...8

Recitals: (*enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital*)6

Electives: *as advised*.....13

Written Document: MUS 6880, *DMA Project* (*NB: No more than the 6 required hours may be applied to the degree.*)6

Master's Degree or Equivalent32

Total Credit Hours Required for Degree.....90

1.6 For Conducting

1.6.1 For Conducting -Choral

CourseworkCredit (Semester) Hours

Tools of Research: (*Courses taken to fulfill this requirement are not included in the 90 hour total.*)

- MUS 5112, *Bibliography and Research in Music* or equivalent.
- Foreign language study: as advised and if essential for research for document.

MUTE 6252, Choral Conducting (*NB: No more than the required 8 hours may be applied to the degree.*)8

MUTE 6152, Choral Score Studies (*NB: No more than the required 8 hours may be applied to the degree.*)8

Musicology/Music Literature.....9

Music Theory (*excluding MUTH 5812, MUTH 5822, and Music Technology courses*) ...8

Recitals: (*enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital*)6

Electives: *as advised*.....13

Written Document: MUS 6880, *DMA Project* (*NB: No more than the 6 required hours may be applied to the degree.*)6

Master's Degree or Equivalent32

Total Credit Hours Required for Degree.....90

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1.6.2 For Conducting-Instrumental/Orchestral and Conducting-Instrumental/Wind CourseworkCredit (Semester) Hours

Tools of Research: (Courses taken to fulfill this requirement are not included in the 90 hour total.)

- MUS 5112, *Bibliography and Research in Music* or equivalent
- Foreign language study if essential to research for document

MUTE 6262, Instrumental Conducting (NB: No more than the required 8 hours may be applied to the degree.).....8

MUTE 6162, Instrumental Score Studies (NB: No more than the required 8 hours may be applied to the degree.).....8

Musicology/Music Literature.....9

Music Theory (excluding MUTH 5812, MUTH 5822, and Music Technology courses) ...8

Recitals: (enrollment in 3 semesters as advised of GDMA 6042, Graduate Recital DMA and/or LDMA 6052, DMA Lecture/Recital)6

Electives: as advised.....13

Written Document: MUS 6880, DMA Project (NB: No more than the 6 required hours may be applied to the degree.).....6

Master’s Degree or Equivalent32

Total Credit Hours Required for Degree.....90

2. Tools of Research: Bibliography and Research in Music and Language Requirements

“Tools of Research”, as the term is used by the School of Music, are those resources doctoral students are expected to be able to access in order to conduct, analyze, and report research and/or perform creative activity. Depending upon the degree program, these resources range from familiarity with a standard bibliographic style to use of computer programs to performance of statistical analysis to fluency in one or more foreign languages. If students do not have these abilities when they enter the program, they must acquire them before they will be permitted to apply for the General Examination.

Any coursework taken to acquire a Tool of Research will not apply to the 90 hours required for the degree.

The most common Tools of Research for the Doctor of Musical Arts degree are knowledge of current bibliographic style and research methodologies and, for some students, knowledge of certain foreign languages.

2.1 MUS 5112, *Bibliography and Research in Music*, is a “research tool” course required for all University of Oklahoma D.M.A. programs. Because, however, many students enter the D.M.A. program having successfully completed similar courses at other institutions, we make provision for those students to petition to have this requirement waived on the basis of proven course equivalency, to-wit: With approval of his/her respective program advisor, a student who has completed equivalent coursework at another institution may petition the Coordinator of Graduate Studies to waive this research course from his/her OU degree programs. To establish

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such equivalency, the student must present to the Coordinator a portfolio of supporting materials. This portfolio shall include but not be limited to:

- 1) the course number, course title, name of institution, name of instructor, and term the student completed the course;
- 2) the titles and authors of any required course texts;
- 3) a copy of the course syllabus, or the student's class notebook, or a statement from the student describing the course content and its progression;
- 4) a significant document of the student's own work in the course. Examples include, but are not limited to:
 - a) an extensive bibliography of the scope necessary to support a research proposal on a specific topic
 - b) an annotated bibliography evaluating the body of existing research in a specialized area
 - c) a research paper with detailed bibliographic documentation

The current MUS 5112 course instructor will review the student's portfolio. The instructor will determine if equivalency status has been established and will inform the Coordinator of Graduate Studies of his/her decision. The Coordinator will notify the student and advisor of this decision.

2.2 While Voice and Choral Conducting majors have specific language requirements (see below), knowledge of one or more foreign languages may be required of any D.M.A. student where such knowledge is essential to research for the document.

Voice majors are expected to have facility in Italian (equivalent to satisfactory completion of OU's courses ITAL 1115, *Beginning Italian I* and ITAL 1225, *Beginning Italian II*), French (equivalent to satisfactory completion OU's course FR 1115, *Beginning French*), and German (equivalent to satisfactory completion of OU's course GERM 1115, *Beginning German*).

With permission of their program advisor, **voice majors** who previously completed similar coursework at other institutions may establish equivalency by providing the university's Office of Admissions with official transcripts showing the completed coursework.

For those **voice majors** who have gained proficiency in one or more of these languages by other means, equivalency may be established by completing at a satisfactory level an appropriate placement examination administered by the university's Department of Modern Languages. It is the student's responsibility to contact that department and make arrangements for testing. Further, it is the student's responsibility to request that the appropriate party in the Department of Modern Languages provide the Graduate Music Office with a written report of the test results.

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Voice majors who enter the D.M.A. program without the required language proficiency in Italian, French, and German may satisfy this requirement by enrolling in and satisfactorily completing ITAL 1115, ITAL 1225, FR 1115, and GERM 1115 as needed.

(NB: These four language courses are letter-graded. Graduate **voice majors** may, with permission of the course instructor and the Department of Modern Languages, opt to take them on a Pass/No Pass basis. This should be done at the time of enrollment. Completed coursework cannot be changed from letter-graded to Pass/No Pass.)

D.M.A. **Voice majors** may choose to complete some or all of the required language study at another institution. Once the coursework has been successfully completed, the student must provide the university's Office of Admissions with an official transcript showing the completed work.

Choral conducting majors will be expected to demonstrate facility in pronouncing and translating German, French, and Latin. The graduate choral conducting professor will administer these exams at the time of matriculation. Each student will be given approximately one day to prepare a reading (in the original language) and a translation in English of three choral texts. Both the reading and the translation will be delivered orally before the Director of Choral Activities. This examination is meant to be more a test of pronunciation skill than of translating ability. Unsatisfactory performance on this examination will necessitate either satisfactory completion of appropriate course work or reexamination.

3. Admission Criteria

Admission to a doctoral music program is not a right guaranteed by completing a master's degree nor is completion of a master's degree any guarantee that a person is prepared to begin doctoral study. Admission criteria at OU are designed to insure that students possess academic and performance qualifications adequate to enable them to perform graduate course work, which is, by definition, advanced, focused, and scholarly.

To be considered for admission to the Graduate College and the School of Music for study leading to the Doctor of Musical Arts degree, the applicant must hold a master's degree in music or music education (or the equivalent) from an accredited college, university, or comparable institution. The applicant must present a grade point average of at least 3.0 for all previous graduate work (A = 4.0).

Beyond satisfying these basic criteria, the successful applicant will demonstrate evidence of appropriate preparation and qualification for graduate study in music by completing the application procedure detailed below.

4. Application Procedures

Applying for admission to the D.M.A. degree program is a two-step procedure. You can and should work toward completing both steps at the same time.

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4.1 STEP ONE is to apply for admission to the university at the graduate level. Go to <http://www.ou.edu/admissions/home.html> and locate the information for applying to the Norman Campus. Please note that there is one link for US Citizens and Permanent Residents and a separate link for International applicants. Please select the appropriate link.

Please note that the Application for Admission to the university, processing fee, and original transcripts of all college level work must be sent to: Office of Admissions, 1000 Asp Avenue, Norman OK 73019.

Once your application to the university is complete, the Graduate College will request from the School of Music a recommendation on your admission to the degree program. That recommendation will be based on our faculty's review and evaluation of the degree-specific application materials that you supply directly to the School of Music. This is Step Two.

4.2 STEP TWO in the process is to apply to the School of Music for admission to a particular degree program by providing the following materials and information to the **Graduate Music Office, (500 West Boyd, Room 138, Norman, OK 73019):**

- A completed *Application for Admission to Graduate Degree Program*. This form is available on-line from the School of Music website. Go to: http://music.ou.edu/Students/Prospective/grad_admissions.html and follow the appropriate links.
- A cover letter in which you detail your reasons for pursuing a graduate degree at the University of Oklahoma.
- Resume/curriculum vita detailing your experiences in and out of music.
- Copies of transcripts of all college work (These are in addition to the official transcripts that you send to the Office of Admissions.)
- Three current letters of recommendation from persons qualified to comment on your academic-musical achievement, teaching and/or professional experience, and potential for success in the degree program. (Please note: We do not use forms for these letters. We ask that your references provide us with actual letters.)
- A sample of your scholarly writing in the form of a double-spaced, typed or word-processed paper of at least seven pages. This paper should illustrate your best writing and research skills, and should include a bibliography and footnotes. Examples are a critical analysis, a research paper on an historical topic, or an article suitable for publication.
- Graduate Record Examination (GRE) scores are not required for admission, but are encouraged.

--AND--

- by **auditioning** and supplying additional, degree emphasis-specific information or materials as described below:

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For Composition

The applicant to the DMA in Composition shall supply to the Graduate Composition faculty, by way of the Graduate Music Office, a portfolio of scores representing different genres with an accompanying CD of no less than fifty (50) minutes in length, which represents music composed by the applicant. The CD may be recordings of live performances (preferred) or a digitally realized performance of the works under consideration. In addition, the applicant must provide a list of all compositions, their instrumentation, length, date of completion, and a listing (date and performance venue) of all that have been performed.

At the discretion of the members of the Graduate Composition Faculty, the applicant may be requested to provide more information or materials or may be asked to appear in person for an interview.

For Organ

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. Organ to contact the organ professor to arrange a date and time to perform a live, one-hour, on-campus audition before a committee of the Graduate Keyboard Faculty. The performance should feature works of contrasting styles, chosen to demonstrate musicianship and technical proficiency. A portion of the audition must be presented from memory. Sight-reading of unfamiliar music may be included as part of the audition.

At the audition, the applicant must present five (5) copies of a dossier which should include, but not be limited to, the audition program, a vita, a repertoire list, sample programs of previous recitals/performances, and any additional pertinent information related to the candidate's professional preparation and achievements. Dossiers are presented to committee members at the beginning of the audition. During the audition, the applicant normally performs a minimum of 45 minutes from the full one-hour program.

For Wind, Percussion, Strings

For Brass

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. in a brass instrument to contact the appropriate member of the brass faculty to arrange a date and time to perform an live, on-campus audition before a committee of the Graduate Brass Faculty. Applicants to the D.M.A. in any brass instrument should prepare a minimum of 30 minutes of music. The repertoire should consist of music appropriate for graduate level study and may include orchestral excerpts, solid etudes, and/or jazz. The audition should illustrate the applicant's best abilities in musicality, endurance, sound production and should represent a reasonable breadth of styles and, if appropriate, use of different horns. At least one piece must be presented from memory.

Sight-reading may be required.

The audition will be presented without accompaniment.

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The audition will include an extensive interview with the members of the brass faculty. In fact, the applicant is encouraged to spend 2 or 3 days in Norman to allow time to observe lessons, meet with current students, etc.

For Woodwinds

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. in a woodwind instrument to contact the appropriate member of the woodwind faculty to arrange a date and time to perform an live, on-campus audition before a committee of the Graduate Woodwind Faculty. Applicants to the D.M.A. in any woodwind instrument should prepare a minimum of 30 minutes of music. The repertoire should consist of music appropriate for graduate level study and may include orchestral excerpts, solid etudes, and/or jazz. The audition should illustrate the applicant's best abilities in musicality, endurance, sound production and should represent a reasonable breadth of styles and, if appropriate, use of different instruments. At least one piece must be presented from memory.

Sight-reading may be required.

The audition will be presented without accompaniment.

The audition will include an extensive interview with the members of the brass faculty. In fact, the applicant is encouraged to spend 2 or 3 days in Norman to allow time to observe lessons, meet with current students, etc.

For Percussion

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. in Percussion to contact the professor of percussion to arrange a date and time to perform an live, on-campus audition before a committee of the Graduate Faculty. Applicants to the D.M.A. in Percussion should prepare a minimum of forty (40) minutes of music. The repertoire should consist of music appropriate for graduate level study and should include selections on the primary percussion instruments of Marimba, Vibes, Snare, Timpani, and Multi-Percussion. The audition should illustrate the applicant's best abilities in musicality, technique, and sound production and should represent a reasonable breadth of styles.

Memorization requirement is required for all keyboard selections.

Sight-reading will be required on keyboard and snare.

The audition will be presented without accompaniment.

The audition will include an extensive interview with the percussion professor. In fact, the applicant is encouraged to spend 2 or 3 days in Norman to allow time to observe lessons, meet with current students, etc.

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For Strings

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. in a string instrument to contact the appropriate member of the string faculty to arrange a date and time to perform an live, on-campus audition before a committee of the Graduate String Faculty. Applicants to the D.M.A. in a string instrument should prepare a minimum of forty (40) minutes of music. The audition repertoire should consist of music appropriate for graduate level study and should include a portion of a major concerto from the repertoire of the applicant's chosen instrument. The audition should illustrate the applicant's best abilities in musicality, technique, and sound production and should represent a breadth of styles.

Memorization is not required but strongly suggested for at least a portion of the applicant's audition program.

The audition may be presented with or without accompaniment at the applicant's choice. If the applicant chooses to present an accompanied audition, he/she must provide his/her own accompanist.

The audition will include an extensive interview with members of the string faculty. In fact, the applicant is encouraged to spend 2 or 3 days in Norman to allow time to observe lessons, meet with current students, etc.

For Piano (both Piano Performance and Piano Performance and Pedagogy)

All graduate applicants should contact Dr. Jane Magrath jmagrath@ou.edu after sending application materials, as described above, to the Graduate Music Office. Please note that all application materials must be received in the Graduate Music Office before an audition can take place. For students seeking summer or fall admission, applications must be received no later than January 1.

Applicants to the Piano Performance and Pedagogy emphasis must submit a 30-minute video recording (preferably DVD) that demonstrates piano teaching effectiveness in a group and/or private situation.

The audition consists of a live, one-hour, on-campus audition before a committee of the Graduate Piano Faculty. The audition itself should feature works of contrasting styles, chosen to demonstrate musicianship and technical proficiency. The entire audition must be presented from memory. Sight-reading of unfamiliar music may be included as part of the audition.

At the audition, the applicant must present five (5) copies of a dossier which should include, but not be limited to, the audition program, a vita, a repertoire list, sample programs of previous recitals/performances, and any additional pertinent information related to the candidate's professional preparation and achievements. Dossiers are presented to committee members at the beginning of the audition. During the audition, the applicant normally performs a minimum of 45 minutes from the full one-hour program.

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For Voice

Upon receipt of the application materials described above, the Graduate Music Office will instruct applicants to the D.M.A. in Voice to contact the appropriate member of the voice faculty to arrange a date and time to perform a live, one-hour, on-campus audition before a committee of the Graduate Voice Faculty. The performance should feature works of contrasting styles, chosen to demonstrate musicianship and technical proficiency. Works in English, Italian, French, and German should be included.

The entire audition must be presented from memory.

Sight-reading of unfamiliar music may be included as part of the audition.

Audition must be accompanied. You may provide your own accompanist or you may request from the voice faculty representative the names and contact information of several local accompanists.

For Conducting

For Conducting – Choral

In addition to the written materials detailed above, applicants to the D.M.A. in Conducting – Choral shall send a video recording of a recent ensemble performance and/or rehearsal conducted by the applicant and a detailed description of the applicant's current conducting program (ensemble size, ability of performers, rehearsal and performance schedule, repertoire, etc.). *The Director of Choral Activities (major professor for this degree program) will review the written and recorded materials to determine whether or not to contact the applicant to schedule a live, on-campus audition.*

The live audition will be a 45-minute conducting audition with a University ensemble presented before a committee consisting of appropriate members of the Graduate Music Faculty. The audition will consist of a 25-minute rehearsal of a work chosen and prepared by the applicant and a 20-minute rehearsal of a work chosen by the Director of Choral Activities and conducted at sight by the applicant.

For Conducting – Instrumental/Orchestral

In addition to the written materials detailed above, applicants to the D.M.A. in Conducting – Instrumental/Orchestral shall send a video recording of a recent ensemble performance and/or rehearsal conducted by the applicant and a detailed description of the applicant's current conducting program (ensemble size, ability of performers, rehearsal and performance schedule, repertoire, etc.). *The Conductor of the OU Symphony Orchestra (major professor for this degree program) will review the written and recorded materials to determine whether or not to contact the applicant to schedule a live, on-campus audition.*

The live audition will be a 45-minute conducting audition with a University ensemble presented before a committee consisting of appropriate members of the Graduate Music Faculty. The audition will consist of a 25-minute rehearsal of a work chosen and prepared by the applicant and

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a 20-minute rehearsal of a work chosen by the Conductor of the OU Symphony Orchestra and conducted at sight by the applicant.

For Conducting – Instrumental/Wind

In addition to the written materials detailed above, applicants to the D.M.A. in Conducting – Instrumental/Wind shall send a video recording of a recent ensemble performance and/or rehearsal conducted by the applicant and a detailed description of the applicant's current conducting program (ensemble size, ability of performers, rehearsal and performance schedule, repertoire, etc.). *The Director of Bands (major professor for this degree program) will review the written and recorded materials to determine whether or not to contact the applicant to schedule a live, on-campus audition.*

The live audition will be a 45-minute conducting audition with a University ensemble presented before a committee consisting of appropriate members of the Graduate Music Faculty. The audition will consist of a 25-minute rehearsal of a work chosen and prepared by the applicant and a 20-minute rehearsal of a work chosen by the Director of Bands and conducted at sight by the applicant.

5. Application Deadlines

5.1 Applicants seeking admission to DMA programs in music, *except for piano*, should **complete** their applications by the following deadlines:

	US Citizens	International Students
Fall Semester entry	March 1	March 1
Spring Semester entry	November 1	September 1
Summer Semester entry	March 1	February 1

5.2 *Piano Performance and Piano Performance and Pedagogy* applicants must complete their applications by the following deadlines

	US Citizens	International Students
Fall Semester entry	January 1	January 1
Summer Semester entry	January 1	January 1

Applications that are not complete by these dates have no guarantee of consideration.

6. Acceptance/Denial Notification

The Graduate Music Office will notify applicants by letter whether or not a recommendation to admit will be made to the Graduate College.

If you are accepted into a degree program, your letter will include information on Preliminary Exams and the name and contact information for your Program Advisor.

7. Special Note to Current OU Master's Degree Students and Current Unclassified Graduate Students

Graduating OU Master's students or currently admitted Unclassified Graduate Students wishing to apply for admission to the D.M.A. should be aware that they are expected to provide the same application materials, abide by the same deadlines, and follow the same application procedures as applicants new to OU, *with this exception*: Instead of submitting a new application for admission to the university, currently enrolled graduate students shall submit a request for *Change of Major* to the Graduate College. This is done on-line and the form is accessed from the Graduate College website (<http://gradweb.ou.edu>).

Current OU Master's students applying to the D.M.A may use their Master's recital as their audition for the D.M.A. They must inform the appropriate area faculty and the Graduate Music Office of their intention to do so in advance of the recital. If a current OU Master's student in a degree program that does not require a Master's recital wishes to apply to the D.M.A., that student will need to make arrangements with the appropriate faculty members to perform the required audition. Contact the Graduate Music Office for assistance.

8. Graduate Assistantships

Graduate Assistantships are available in specific instructional, administrative, and technical areas. While all students are encouraged to apply for assistantships as a means of alleviating the costs of graduate study and of developing teaching skills, appointments are by no means guaranteed to all applicants who are admitted to degree programs.

Stipends, tuition waivers, and other compensations for Graduate Assistants vary from year to year, depending upon available funding. Contact the Graduate Music Office for current information.

***Special Note to International Students:** While our compensation package for Graduate Assistants is substantial and competitive, international students should be aware that it alone will not meet the minimum funding required by law before an international student will be granted a visa.*

Typically, Graduate Assistant appointments are made for both Fall and Spring semesters. Only rarely are new assistants appointed for the Spring semester. For this reason, applications for assistantships must be received in the Graduate Music Office by February 1 for the following Fall semester. Faculty and staff supervisors review all applications, occasionally contacting applicants for more in-depth interviews, and make recommendations for appointments to the Graduate Music Office. Assuming they have completed all application requirements and a recommendation to admit has been made to the Graduate College, applicants are usually notified by April 15 if they have been offered an appointment for the next academic year.

Graduate Assistant appointments are made annually and current assistants wishing to be considered for re-appointment must re-apply each year.

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New doctoral students may hold an assistantship for three years upon the recommendation of the faculty or staff supervisor of the particular assistantship position. A fourth year is permissible only under extreme circumstances and only if a faculty or staff supervisor successfully petitions the Graduate Studies Committee of the School of Music for permission to appoint the student to a specific position.

A student who held an assistantship while completing his/her master's degree at the University of Oklahoma and who begins doctoral study here is eligible for assistantship consideration upon the recommendation of the faculty or staff supervisor of the particular assistantship position; however, the total number of years such a student may serve as a graduate assistant is four years. A fifth year is permissible only under extreme circumstances and only if a faculty or staff supervisor successfully petitions the Graduate Studies Committee of the School of Music for permission to appoint the student to a specific position.

9. Required Graduate Assistant Training

Each August, the university's Program for Instructional Innovation conducts a campus-wide TA (Teaching Assistant) Training Program. This program is **mandatory** for all Graduate Teaching Assistants. For more information on this program, including dates for the next program, go to the Program for Instructional Innovation website at <http://www.ou.edu/pii/>.

10. English Language Requirements for International Students

The School of Music adheres to the university's English language proficiency standards for admission of applicants for whom English is not a first language, to-wit: minimum TOEFL score of 550 (paper version of test), 213 (computer version), 79 (internet-based test) or minimum score of 6.5 on the Cambridge IELTS. **For information on how to satisfy this requirement, go to the university's *Information for Prospective Students from Abroad* website at <http://www.ou.edu/admissions/home.html> and click on "English Proficiency Requirements".**

Special Note to International students applying for Graduate Assistantships: Before any International student can be appointed to any Graduate Assistantship entailing contact with undergraduate students, he/she will be required to pass a series of English tests administered by the English Assessment Office. See the English Assessment Program website at <http://gradweb.ou.edu/EAP/guidelines.htm> for more detailed information. Please be aware that passing these tests requires spoken and written language skills considerably more advanced than those required for admission to the university.

11. Preliminary Exams

The academic and musical preparation and abilities of all entering graduate students are assessed by means of written and (in some instances) piano proficiency preliminary examinations. These required Graduate Music Preliminary Examinations are given on the Wednesday and Thursday of the week before classes begin each semester. These exams are diagnostic in nature and your Program Advisor will rely on the results of these exams to assist you in planning your program of graduate work. New graduate students are expected to take these exams prior to beginning their first semester of graduate study. Since these exams often identify deficiencies that must be remedied early in your coursework, delaying the exams could mean delaying your graduation by a semester or more. Performance on these examinations does not affect your admission status as a doctoral student.

New doctoral students are urged to prepare thoroughly for the Preliminary Examinations.

11.1 The Written Preliminary Examinations: All incoming graduate music students must take the following three written Preliminary Examinations:

11.1.1 Musicology and Music Literature: A multiple-choice diagnostic examination covering five periods from Renaissance to the Twentieth Century and the topics of Opera, Symphony, Chamber Music, American Music, and World/Native American Music.

*Suggested preparation: Study **A History of Western Music** by Donald Grout and Claude Palisca or **Studying Music History** by David Poultney.*

11.1.2 Music Theory: This is a two-part written examination over topics commonly covered in undergraduate music theory.

Part One covers:

- Music fundamentals--write scales, intervals, triads, and key signatures.
- Harmony--write seventh chords, secondary dominant chords, pivot chords, augmented 6th chords and Neapolitan 6th chords. Part writing is not tested.
- Music Terminology--identify and describe music forms, fugal practice, non-harmonic tones, cadences and modulations.
- Analysis of a one-movement piece written during the common-practice period--diagram and describe the overall form, tonal plan, modulations, thematic content, reasons for accidentals, etc.

Part Two covers:

- Twentieth Century Music--define analytical concepts and identify compositional devices in score excerpts and procedures of impressionism and serialism.

*Suggested preparation: Review music theory concepts in any undergraduate theory text such as **Tonal Harmony: With an Introduction to Twentieth-Century Music** by Stefan Kostka and Dorothy Payne.*

11.1.3 Aural Perception: A multiple-choice test of pitch pattern recognition. For each question, four slightly different notated musical examples will be provided. The student will compare the choices and select the version that matches what is played (recording the answer as A, B, C, or D). The following topics will be included: short melodic fragments (tonal or atonal);

intervals (both harmonic and melodic); isolated chords (triads, seventh chords, etc.) either arpeggiated or in block position and in both wide and closed spacing; scales (major, minor, modes, synthetic) both ascending and descending; and harmonic progressions (chord resolutions, cadence formulas, etc.) with both diatonic and chromatic content.

Suggested preparation: *Although conventional dictation, recognition by symbol, and sight singing are not separately tested on this exam, they are the best way to practice for this test. Melodic dictation; harmonic dictation (outer voices, quality, etc.); identifying scaled types, intervals, etc. by name; and sight singing any of the above patterns will help to reinforce the connection between sound and notation. Any undergraduate ear training or sight-singing texts or any other music examples are sources for practice materials.*

11.2 The Piano Proficiency Preliminary Examinations: Some of our D.M.A. programs also require piano performance and/or sight-reading examinations. See the list below for details:

DMA in Composition

- *Sight-reading required*
 - Keyboard sight-reading for Composition majors consists of simple four-part, open choral score reading and a demonstrated ability to sight-read one line at a time from a full orchestral or band score in common transpositions (F, E-flat, B-flat, A) and tenor or alto clefs. The selected excerpts, which require moderate piano technical skills, must be transposed to the proper key and sounding octave.

DMA in Voice (Vocal Performance)

- *Piano proficiency required*
 - Perform a piano audition totaling 5 minutes. The level of difficulty should be approximately that of the Clementi Sonatina in D, Op. 36/6 or J. S. Bach Two Part Inventions. Pieces need not be memorized.
- *Sight-reading required*
 - Keyboard Sight-reading for Voice majors involves reading song accompaniments of moderate difficulty

DMA in Choral Conducting

- *Sight-reading required*
 - Keyboard sight-reading for Choral Conducting majors consists of simple four-part, open choral score reading

DMA in Wind Instrument Conducting

- *Sight-reading required*
 - Keyboard sight-reading for Instrumental Conducting majors consists of a demonstrated ability to sight-read one line at a time from a full orchestral or band score in common transpositions (F, E-flat, B-flat, A) and tenor or alto clefs. The selected excerpts, which require moderate piano technical skills, must be transposed to the proper key and sounding octave.

DMA in Orchestral Conducting

- *Sight-reading required*
 - Keyboard sight-reading for Orchestral Conducting majors consists of demonstrating the ability to sight-read from a full orchestral score. Two excerpts will be given to the student 24 hours prior to the exam, including 4-part strings and 4-5 woodwinds and/or brass, including at least two transpositions. Two additional excerpts will be given at the exam, including a single line in alto or tenor clef, and a single line in B-flat, F, or A transposition.

11.3 After the Preliminary Exams: Results of the exams are reported directly to Program Advisors who will use this information to assist new graduate students in planning coursework.

- **Musicology and Literature:** Based on the results of the exam, students may be advised to take certain courses or complete a program of reading to eliminate deficiencies in this area.
- **Music Theory:** Students determined to have deficiencies (score of less than 70%) in one or both areas of the Music Theory exam may either re-take the exam one more time the next time it is offered in an attempt to achieve a satisfactory score or enroll in and pass with a grade of “B” or better the appropriate Music Theory Practicum course (MUTH 5812 for Part One of the exam or MUTH 5822 for Part Two).¹
- **Aural Skills:** If a student is determined to have a deficiency in this area, he/she will be instructed to contact a prescribed member of the Music Theory faculty for guidance and information.
- **Piano Proficiency:** For those who do not pass the exam, the examining committee may recommend the student enroll in PIAN 4000 (which does NOT count toward the required hours for a graduate degree) and/or retake one or more specified portions of the Piano Proficiency Preliminary Exam. The committee’s recommendation is sent to the student’s advisor, and the advisor will devise a course of action that best suits the student. The student completing this course of action to the advisor’s satisfaction fulfills the piano proficiency requirements for the degree.

The student must complete satisfactorily all parts of the Preliminary Exams required for his/her degree, either by attaining satisfactory scores on the exams themselves or by completing prescribed remedial work, BEFORE he/she will be permitted to take the General Exam. For this reason, the student must complete these exams and any required remedial work during the first two semesters of enrollment. Students who do not do so may be prevented from enrolling for a third semester until appropriate arrangements have been made.

12. Program Advisor and Enrollment

Every graduate music student is assigned a member of the music faculty as Program Advisor. The Graduate Music Office provides each new graduate student with the name and contact information of his/her Program Advisor in the admission recommendation letter. It is the

¹ MUTH 5812 and MUTH 5822 can be used only as elective credit and do not fulfill graduate theory requirements. MUTH 5812 is prerequisite to MUTH 5822 and each is prerequisite to certain graduate level theory courses.

student's responsibility to contact his/her Program Advisor in a timely manner. The Program Advisor 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. Ultimately, however, each student is responsible for his/her own enrollment.

13. The Advisory Conference Committee and the Doctoral 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, although the music theory and musicology professors often request to be replaced on the committee after the General Examination. Further, the 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*. This publication can be accessed on-line from the Graduate College website at <http://gradweb.ou.edu/>.

According to the Graduate College *Bulletin*, the function of the Advisory Conference Committee is as follows:

- The Advisory Conference Committee will examine the student's previous graduate record to determine the course work required to meet the student's individual needs.
- If there are deficiencies, the Advisory Conference Committee will advise the student how best to correct them.
- The committee's standard of judgment shall be a well-balanced program suitable to the background as well as the educational and professional needs of the advisee.

Further, the *Bulletin* defines the function of the Doctoral Committee as follows:

- Members of the student's Doctoral Committee will be responsible for advising, directing, assisting and encouraging the student's career as a doctoral candidate.
- The student's doctoral committee will:
 - 1) Prepare and conduct the General Examination
 - 2) Supervise the preparation of the dissertation
 - 3) Conduct the final oral examination over the dissertation.
- In addition, the Doctoral Committee may also handle other assignments regarding research tool requirements, qualifying examinations, etc.

The make-up of your 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 oral examination), **doctoral advisory committees for D.M.A. students are responsible also for approving recital programs and evaluating recitals**. Typically, this necessitates forming a committee before the *Report of the Advisory Conference* is submitted. To do this, after

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consulting with your Program Advisor and/or major professor² to determine possible committee members, contact each potential member to determine his/her willingness to serve on your committee. If they agree to serve, have them signify this by signing the School of Music's *In-House Agreement to Serve on Doctoral Committee* form (available from the Graduate Music office or in the literature rack in the lobby of the School of Music main office). Keep a copy of this form for yourself and turn in the completed original to the Graduate Music office to be added to your file.

Faculty members, according to position, experience, and departmental policies are assigned a Graduate Faculty Ranking that determines the extent to which they are able to serve on graduate committees (see below):

- **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. (*NOTE: Except under extraordinary circumstances, the Graduate College Dean will not approve more than one Special Member per graduate committee.*)

A doctoral advisory committee must have a minimum of five members. The chair must have an M3 ranking and all other members must have at least an M2 ranking. The chair of your committee is usually your major professor. (If your major professor holds an M2 ranking, another member of your committee who does hold M3 ranking must agree to serve as chair of your committee. In such a case, your major professor would be allowed to serve as co-chair.) The rest of your committee will consist of a second professor from your major (or a related) field, a professor representing musicology/literature, a professor representing music theory, and a professor from outside the School of Music. (**NB: For specific information on the role of and qualifications for the "outside member", please see the Graduate College Bulletin.**) If you have questions about the M-ranking of any potential committee member, go to the Graduate College website at gradweb.ou.edu and, under the link for "People and Organizations", find "Graduate Faculty."

14. Required Year in Residence

The Graduate College requires that each doctoral student be in residence (i.e.: enrolled as a full-time graduate student³) 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.

² For many students, the Program Advisor and the major professor will be the same person. If this is not the case for you, our advice is to consult both individuals to determine who will assist you in this matter.

³ Full-time enrollment for a graduate student is 9 hours during a 16-week semester (6 hours for a .50 FTE Graduate Assistant).

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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.

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 go to <http://admissions.ou.edu/residency.htm> for more information.

15. Directed Readings 5960⁴ and Special Studies 5990⁵

The School of Music course inventory includes *Directed Readings* (course number 5960) in Music Education (MUED), Musicology (MUSC), and Music Theory (MUTH) and *Special Studies* (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.

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) and approval of the Coordinator of Graduate Studies.

Directed Readings and/or *Special Studies* 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.

Directed Reading and/or *Special Study* courses can constitute no more than twelve (12) credit hours of the total of 60 credit hours required for the DMA degree. Exemption from this restriction must be obtained by special permission of the Graduate Studies Committee. 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.

Directed Readings and Special Studies are intended to supplement required course work rather than substitute for it. For this reason, except in extraordinary circumstances, Directed Readings and Special Studies will be approved for elective credit only.

⁴ Individual topics in area

⁵ Individual study, research, and analysis in area

16. Report of the Advisory Conference

When you have earned at least twelve post-master's credit hours toward your degree and before you have completed thirty credit hours, it is time to complete and submit your *Report of the Advisory Conference* (often referred to as the Advisory Conference Report or the ACR).

Preparing this document allows you and your committee to examine your previous course work and your professional interests in order to develop a plan and timetable for remaining course work. **This form, when complete and accepted by the Graduate College, constitutes your degree plan.**

The form for this report is available on-line as a Word document that can be downloaded from the Graduate College website (<http://gradweb.ou.edu>). (NB: *The intention of the Graduate College is that this form be no more than two pages, including all signatures. Consequently, the Graduate College requests that you refrain from adding attachments.*)

While the title of this document would indicate that all this planning takes place at a single meeting, attended by all interested parties, this is not always possible. Standard practice in the School of Music, therefore, is for the student and his/her Program Advisor and/or major professor to prepare this report jointly. The student then presents the report to each committee member for review and recommendations. Once satisfied with the report, each committee member signs it. The student signs it and brings it to the Graduate Music Office for review by the Coordinator of Graduate Studies (a/k/a Graduate Liaison). When this office has approved it, we will send the original to the Graduate College, keeping a copy in your file. You should keep a copy for your own file and provide a copy for your committee chair if requested.

The Dean of the Graduate College will notify you by e-mail regarding acceptance or rejection of your report. If it is rejected, you will need to make the necessary modifications and re-submit the report. If it is accepted, you can move on the next major project: the General Examination.

Changes to the ACR: Once your ACR has been accepted by the Graduate College, any changes to your committee membership or your plan of coursework must be approved in writing by your committee and the Graduate Liaison (a/k/a Coordinator of Graduate Studies) 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 (gradweb.ou.edu).

NB: The Graduate College does not permit changes in committee membership within 30 days of the General Examination or the Final Defense.

17. 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 his/her document) can be applied toward the 90 hours required for the D.M.A. degree.

18. Transfer Credit Applied to the Doctoral Degree

Graduate College policy for accepting transfer credit is spelled out in the Graduate College *Bulletin*. Before you and your committee list any transfer credit on your ACR, refer to this policy to make sure that the coursework in question meets these guidelines.

Keep in mind that the clock that counts down your time limit to complete your degree starts with the semester of the first post-master's coursework that is applied to the degree. If you completed the coursework you intend to transfer before you were admitted to the D.M.A., your deadlines to complete the General Examination and your degree will have to be counted from the semester of that coursework and not from the semester you were admitted to the D.M.A.

If the coursework to be transferred is in line with Graduate College policy, and if your committee members agree that the coursework is appropriate to your degree program, you will list it in the appropriate area on your ACR. Your committee will indicate their approval by their signatures on the ACR.

The Graduate Music Office will submit the completed ACR to the Graduate College with a petition to accept your ACR with the transfer credit. Remember: The Dean of the Graduate College makes the final decision on whether or not any doctoral student's degree plan is acceptable.

NB: Before any coursework can be considered for transfer credit, the university's Admissions Office must have an official transcript on file that shows the completed coursework.

19. Public Performance Requirements

Except under extraordinary circumstances, D.M.A. students may not enroll in GDMA 6042 or LDMA 6052 and, consequently, may not perform a degree recital during his/her first semester of enrollment.

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

A D.M.A. student must form his/her advisory committee prior to performing the first recital. It is important to remember that, for a D.M.A. 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 D.M.A. Composition students) are intended to represent an equivalent experience to dissertation research and writing (MUED 6980) required from a PhD 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 D.M.A. students must form an advisory committee prior to performing their first recital.

You 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.

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Your advisory committee must approve, in writing (not by e-mail), content of all recitals at least one month prior to proposed date of recital. To document this approval, the student shall prepare a written memorandum, detailing the proposed repertoire, including composer's names and dates, and timings of each piece and providing space for the signatures of all committee members.

Circulate this memorandum to all committee members. 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.

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

When the student presents to the Graduate Music Office the documentation showing 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.

While ultimate approval of the recital content is in the hands of the committee, it is to be hoped that the student's applied professor will assist the student in developing a program that meets area recital standards. It is further to be hoped that each faculty member of each area will be cognizant of such recital standards. It is the opinion of the Graduate Music Office that area heads should make all faculty members aware of these standards, taking special care to inform new faculty.

If any committee member objects to some aspect of the proposed recital repertoire, that committee member shall inform the student and the student's major professor. It is to be hoped that these individuals will be able to come to an agreement in good time to allow the student to sufficiently prepare 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.

A minimum of three appropriate faculty members shall meet to evaluate the recital immediately after the performance. (Evaluating a recital from CD or video recording is to be done only as a last resort when extraordinary circumstances prevent sufficient, appropriate faculty from attending the recital.) In order for a recital performance to be deemed satisfactory, a minimum of three appropriate faculty members 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.

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. It is hoped that the student's major professor will encourage his/her colleagues to attend the recital.

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

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

The three faculty members shall meet immediately after the recital (even before congratulating the student) 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. These signed program copies will be given to the student.

If sufficient faculty members are not present at the recital to meet any of the above criteria, 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.

Grading Policies and Procedures for D.M.A. recitals:

- The Coordinator of Graduate Studies for the School of Music is the instructor of record for all graduate recital courses.
- All graduate recital courses are S/U graded.
- 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 his/her enrollment in GDMA 6042 or LDMA 6052, as appropriate.
- 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 signatures referenced above. (The major professor and the student should retain the second and third signed copies.)
- 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 his/her enrollment in the appropriate recital course and be subject to the university's regulations for making up Incompletes.

20. Scheduling Recital Dates and Spaces, Programs, Cancellation Policy

D.M.A. 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. We strongly recommend that you check the calendar on the computer in the front office of the School of Music for available spaces before speaking with the Hall Manager.

Please note that your reservation of time and space for your recital is tentative until you are able to provide the Graduate Music Office with proof that your committee has approved the recital content.

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

Submit a completed Stage Requirement Form (available in the literature rack in the School of Music Office, to the Hall Manager at least two weeks before your recital for required items (piano, microphone, chairs, stands, lighting, etc.). You must provide any "stage hands", ushers, or other assistance that you require.

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

If you perform your recital in a School of Music venue, the recital will be recorded by a recording technician authorized by the School of Music. You will receive one copy of the CD of your recital; additional copies may be purchased from Media Resource Center.

For information on how to submit your **program copy**, go to <http://music.ou.edu> and, under Student Resources, click on "Program Templates". Please note that you must submit your completed template at least two weeks prior to your recital.

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 in the literature rack in the School of Music Office. Cancellation forms must be signed by committee chair/major professor and submitted to Hall Manager. It is your responsibility to inform all members of your committee and the Graduate Music office of any cancelled recitals.

21. Recital Content and Organization

Below are the minimum requirements for recital content and organization for each DMA degree program. Remember, as detailed above, the content of ALL DMA recitals must be approved in advance of the performance. Students should not expect faculty to evaluate performances as fulfilling degree recital requirements if the content was not approved in advance by the appropriately constituted faculty committee.

For Organ Majors:

Information reviewed 20090728.

Three public performances are required by the degree program. 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. (NOTE: Concerto performances may not be substituted for more than one degree recital.)

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

For Wind, Percussion, or String Majors:

For Brass Majors:

Three public performances are required by the degree program. 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.

For Woodwind Majors:

Three public performances are required by the degree program. 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 Woodwind student must perform a portion of each solo degree recital from memory.

For Percussion Majors:

Three public performances are required by the degree program. At least two of these performances must be full-length solo recitals. (Your major professor will advise you on the specific length but a good rule of thumb is to plan on 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 concerto with orchestra. (NOTE: Concerto performances may not be substituted for more than one degree recital.)

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

For String Majors:

Three public performances are required by the degree program. At least two of these performances must be full-length solo recitals. (Your major professor will advise you on the specific length but a good rule of thumb is to plan on 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 concerto with orchestra. (NOTE: Concerto performances may not be substituted for more than one degree recital.)

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

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For Piano Majors

For Piano Performance Majors:

Three public performances are required by the degree program. The first 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. (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.

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. Three public performances are required by the degree program. The first shall be a full-length solo recital (approximately 60 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.

For Voice Majors:

Three public performances are required by the degree program. 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.

For Composition Majors:

The DMA student in composition must demonstrate competence as a practitioner of the musical art by presenting two recitals. One recital is a program of original or twentieth-century music with commentary (lecture recital). The second recital requirement may be satisfied through the presentation of a single recital of original music or the equivalent realized through several performances of original compositions presented during regular School of Music concerts or recital programs. As appropriate, the student may appear as a soloist, member of a chamber ensemble or as a conductor of a major performance organization. A student who has the

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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.

For Conducting Majors:

For Choral Conducting Majors: Three public performances are required. 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. 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. *A cappella* works as well as compositions accompanied by an instrumental ensemble must be represented within the total recital requirement. With the approval of the your major professor, one recital may be a lecture-recital.

For Instrumental Conducting Majors (Orchestral and Wind): Three public performances are required. At least two performances must be full-length recitals. 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.

22. Off-Campus Recitals

Except as outlined herein, all doctoral recitals are given in Norman. However, with permission of the student's advisory committee and the Coordinator of Graduate Studies, a student may present one of the doctoral recitals off-campus or outside of Norman when three or more persons are involved in the recital and significant expense would be incurred by presenting it in Norman. When a recital is given outside of Norman, the 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 at the University of Oklahoma. (STUDENT) is as student of (PROFESSOR)."

The student shall arrange for a professional quality video recording to be made of the recital and shall send a copy of the recording to the School of Music for review by each member of the student's committee. Further, the student shall insure that four (4) copies of the recital program (in addition to the six file copies mentioned above) accompany the recording. The recording shall be sent to the School of Music within one week of the date of the recital.

The student shall arrange for a professional quality audio recording (preferably a CD) to be made of the recital. An appropriately labeled and indexed copy of this audio recording shall be sent to

the Coordinator of Graduate Studies to be placed in the archives of the Media Resource Center within one month of the date of the recital.

23. General Examination

23.1 *Purpose:*

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

- possesses special knowledge in his/her major area. Questions in the major area insure that student's knowledge is deep, broad, and current in his/her area of expertise.
- 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 the music profession.
- can express him/herself clearly and accurately in writing. As a scholar/ performer, each student must be able to write well and the general exam tests a student's ability to express oneself within time restraints. The written portion of the test measures a student's skill at selecting and addressing the most relevant and salient points of a topic since time is too short to discuss all points fully. The points chosen and the student's writing style are evaluated as part of the written exam.
- can express him/herself clearly and accurately in conversation. Equally important, every scholar/performer must be able to discuss the issues and problems of the music professions. The oral exam is designed to measure skill at "thinking on your feet" and verbally responding quickly and properly to questions. While many of the questions will center on the answers from the written exam, allowing one to clarify answers with more information, additional questions will also be asked 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. All curricula are by their very nature 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 all of the disparate parts of their music study to bear on one set of questions, thereby integrating the music experience in a challenging and unique format that more closely approximates a musician's daily thought and actions.

23.2 *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 item 23.7) but the linchpin for each testing session is the date of the written Musical Styles exam. This exam is given on the Monday of the first full week of October, the first full week of February, and the third full week of June each year. No exceptions are made to these dates.

The oral portion of the exam is scheduled individually (see item 23.10 below). Each student contacts all members of the committee to set a specific time for the oral exam. (All members of

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the committee must be present for the oral exam.) Usually, the oral exam is scheduled within ten days of the written exam.

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.

23.3 *Deadline to Complete the General Exam:*

Each doctoral music student must complete the General Exam within four (4) calendar years of his/her initial enrollment as a doctoral student.

23.4 *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. Further, the student must have completed the core requirements in the major field, music history/literature, music theory, the research tool requirement, and at least one recital. Further, the student must have received notice from the Graduate College of approval of his/her *Report of the Advisory Conference*. Most students sit for the 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 exam.

23.5 *Applying for the General Exam:*

The application form for the General Exam is available on-line as a Word document that can be downloaded from the Graduate College website (gradweb.ou.edu).

As with the *Report of the Advisory Conference*, once you have signed the completed exam application and obtained the signatures of your committee members, bring the application to the Graduate Music office for review and approval by the Coordinator of Graduate Studies. We will forward the original application to the Graduate College and retain a copy in your file.

When the Graduate Music Office receives your exam application, we will give you an in-house form to assist you in scheduling your individual exams (see item 23.7 below).

The Graduate College requires that exam applications be submitted to their office at least ten (10) working days prior to beginning the written portion of the test. **In order, therefore, for our office to have sufficient time to review each application, they must be submitted to us one month prior to the test. Please note, however, that the *Application for the General Examination* must be submitted to the Graduate College in the semester you plan to take the exam; the Graduate College will not accept the application in an earlier semester.**

If the Dean of the Graduate College approves your application, the dean's assistant will notify your committee members by e-mail that they are authorized to administer the exam to you during the semester specified. (You will be copied on the e-mail notice. Remember: The Graduate College uses your OU e-mail address.) The Graduate College will e-mail the *Report of the General Examination* (popularly called "the signature form") to your committee chair. Your committee will use this form to notify Graduate College of the results of your exam after you complete the oral portion.

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NOTE: You must be enrolled in a minimum of two (2) graduate hours during the semester you take the exam.

23.6 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 your 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 and it is the intention of the School of Music Graduate Studies Committee that each 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 23.2 above).

Five of the six (6) written tests are prepared by your committee members and divided as follows: two tests in your major area (one designed to be completed in 4 hours and given to you by your major professor, the second designed to last 2 hours and usually given to you by your second major area committee member), Musicology (4 hours), Music Theory (4 hours), and Research Design and Analysis (2 hours and usually given to you by your major professor.) The sixth written exam, Musical Styles, is a two-hour exam administered once each testing session by Dr. Lee.

There is an adjustment to the established schedule for two degree programs. DMA Piano Performance and Pedagogy students will have two 3-hour major area sessions: one devoted to pedagogy and one to piano. PhD Piano Pedagogy emphasis students will have two 3-hour major area sessions: one devoted to piano pedagogy and one devoted to music education. All Piano Pedagogy students are strongly encouraged to write both of the 3-hour major area exams on the same day.

23.6.1 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 from 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.

The Musical Styles Exam is assigned a numerical grade, with 100 as the highest possible score with a maximum of five points per response. 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. Any 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.

23.6.2 RESEARCH ANALYSIS AND DESIGN EXAM: For this exam, the major professor will identify a specific work for the student to study or, at the least, 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 is it defended as important, timely, and appropriate?
- What are the procedures for the study? 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?
- 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,

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the structure or layout of the report, and any other point you feel is relevant in presenting the committee with a full understanding of the work.

23.7 Scheduling Your Written Exams:

As we have already noted, the date and time of the Musical Styles exam is carved in stone. Many Music Theory committee members prefer that you take their exam on the same day as the Musical Styles exam.

You will choose two (2) other days within a single, five (5) working day period that encompasses the date of the Musical Styles exam for your other four (4) written tests. For example, let us say that the Musical Styles exam will take place on Monday, October 8. If October 8 is your first day of tests, then you must have them completed by Friday, October 12. If October 8 is your last day of tests, you must schedule your other two (2) days between Tuesday, October 2 and Friday, October 5 (inclusive). ***In no instance shall the entire test period exceed five (5) working days.***

Each of your three test days will be divided into a morning session and an afternoon session. The morning sessions are reserved for the 4-hour exams (Music Theory, Music History, 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 3.6 above); for the Major Area questions, you 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.).**

23.8 Suggested Preparation for Written Exams:

Exactly how long it takes to prepare for these exams varies from student to student but **three or four months of intensive study** is a good rule of thumb.

You cannot expect to review everything you've learned about music since your freshman year so make it a point to see all members of your committee **at least several months prior to the written exam** to discuss their expectations. Don't expect to receive specific questions that will be asked on the exams but you can use your professors' guidelines to develop an effective plan of study for yourself.

Your preparation for the Musical Styles exam should be as rigorous as your preparation for the other parts of the General Exam. You may wish to form a study group in which the members give each other mock exams. Excellent resources include Richard Crocker's *A History of Musical Style*⁶, David Poultney's *Studying Music History*⁷ (which includes practice exam questions), and the *Historical Anthology of Music*⁸ by Davison and Apel. You may wish to see Dr. Lee for further study suggestions.

⁶ Richard L. Crocker, *The History of Musical Style*. (New York: Dover, 1986): ISBN: 0-486-24029-6.

⁷ David Poultney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature (2nd Edition)*. (Prentice Hall, 1995): ISBN: 0131902245

⁸ 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.

23.9 How and Where You Will Take Your Written Exams:

You will provide your own writing materials (e.g.: “bluebooks”). You may use a computer for any given exam if the professor administering that exam approves. It is your responsibility to acquire a computer that has been “wiped” of all information and programming except the necessary word-processing and printing programs, has no internet access, and to be able to demonstrate this if asked to do so. It is also your responsibility to provide any necessary media and to insure that you will be able to print from that media using the equipment available to you in the School of Music office.

For the Musical Styles exam, all testing students will meet with Dr. Lee in one location. That location will be posted on the Graduate Music bulletin board. For the other exams, unless your professor specifies otherwise, you will pick up the appropriate set of test questions from Jan Russell in the Graduate Music office prior to each exam

You should plan to use a carrel in the Fine Arts Library to write your exams. If you want to use the Fine Arts Library Seminar Room instead, you must reserve the room in advance by contacting Stefan Ice in the School of Music office. Please be aware, however, that this space is available on a first-come, first-served basis and may already be in use during your test period.

Keep an eye on your time. Unless your professor specifies otherwise, when you finish writing each exam bring your completed exam to the Graduate Music office. The Assistant to the Coordinator of Graduate Studies will see that it is turned into your professor.

NOTE: Make a photocopy of your answers before you turn them in.

23.10 Scheduling Your Oral Exam:

This is often the most frustrating part of the General Exam process because it is up to you to find a two-hour block of time, preferably within ten days of your last written exam, when **all members** of your committee can meet to administer the oral exam. Once you have determined a date and time, contact the Graduate Music office to find a space for the exam. Typically, the School of Music Conference Room is used for this but there are other possibilities if this room is not available. Again, it will be up to you to inform all members of your committee of the location. It is a good idea to inform the Graduate Music office of the date, time, and location of the oral exam, also.

23.11 Preparing for Your Oral Exam:

You 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. You may check with each committee member between the written and oral exam to obtain feedback. Remember: The exam is graded as a summary review and a test of your skills in writing, speaking, and thinking. Focus on synthesizing your academic preparation and presenting yourself in the best possible light.

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23.12 At the Oral Exam:

Each committee member has approximately 20 minutes to ask for clarification of your 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.

Final feedback on the entire General Exam is channeled through the major professor and is given at the conclusion of the oral exam.

23.13 After the Oral Exam:

After the exam, assuming you performed satisfactorily on all portions, the members of your committee will sign the *Report of the General Examination* (see item X.5, paragraph 7, above) and hand the report to you. It will be your responsibility to make at least one photocopy of the report and deliver it to the Graduate Music Office to be placed in your file. (It's a good idea to make copies for yourself and your committee chair, also.) **Finally, it will be your responsibility to see that the original report is delivered to the Graduate College within 72 hours of your oral exam.**

If, however, you do not pass one or more parts of the exam, you may take it one more time. (On rare occasions, the committee may ask a student to complete additional work in a certain area and the results of the exam may be held in abeyance until this work is completed, usually by the end of the semester. At that time, the committee reconsiders the exam in the light of the newly completed work and votes again to determine whether or not the student has satisfactorily completed the exam.) The exam cannot be taken a third time. Should a student fail both attempts, the student will be dropped from the degree program.

Once you have successfully completed the General Exam, you will be ready to begin work in earnest on your written document.

24. 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 D.M.A. program. Further, all matters concerning enrollment in Research for Doctor's Dissertation (6980) also apply to enrollment in MUS 6880 D.M.A. Project and all regulations for the Ph.D. dissertation apply to the D.M.A. document *with this exception: the word "dissertation" should always be replaced with the word "document".*

24.1 A written document is required of each candidate for the D.M.A. degree. Although a D.M.A. document may differ from a Ph.D. dissertation in content and purpose, it will still demonstrate a high standard of scholarship and will contribute to existing knowledge.

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. (NB: Attempting a formal document proposal prior to passing the General

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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.)

24.2 Examples of Approved Proposals and Completed Theses, Documents, and

Dissertations: Bound copies of approved proposals and completed theses, documents, and dissertations by previous students 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.*

24.3 Enrolling in MUS 6880 DMA Project: You may begin enrolling in MUS 6880 DMA Project (popularly called "document hours") in the first semester you begin serious work on your proposal. Enroll in the section assigned to your committee chair. Following your initial enrollment, you must maintain continuous enrollment in a minimum of two hours in each 16-week semester (Fall and Spring) until you complete the defense of your document and deposit the final version in Bizzell Library and submit an electronic copy to the Graduate College. For more information on the requirement for continuous enrollment in MUS 6880, including regulations governing Summer enrollment, see the Graduate College *Bulletin* at <http://gradweb.ou.edu>.

24.4 Choosing a Document Topic: The topic should be of interest to you and worthy of the effort you will put into this project. You should expect to do a fair amount of research as part of the process of selecting a topic. Make the final selection of your topic with the counsel and consent of your 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, or psychology.

Present the topic to the rest of your committee members, either in writing or in person, to make sure they are willing to work with you on it before you start writing the proposal.

24.5 AN IMPORTANT NOTE ON RESEARCH PROTOCOL: IF YOUR DOCUMENT WILL REQUIRE ANY RESEARCH INVOLVING HUMAN SUBJECTS (INCLUDING BUT NOT LIMITED TO INTERVIEWS, SURVEYS, OR QUESTIONNAIRES), YOU MUST RECEIVE APPROVAL OF YOUR RESEARCH PROTOCOL FROM THE UNIVERSITY'S INSTITUTIONAL REVIEW BOARD (IRB) BEFORE YOU BEGIN YOUR RESEARCH. IF APPROVAL IS NOT RECEIVED IN ADVANCE, YOU COULD BE RESTRICTED FROM USING IN THE DOCUMENT ANY INFORMATION GATHERED PRIOR TO APPROVAL OF THE PROTOCOL. FOR FURTHER INFORMATION ABOUT THE APPROVAL PROCESS, OR TO OBTAIN APPLICATION FORMS, CONTACT THE OFFICE OF HUMAN PARTICIPANT

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PROTECTION AT (405) 325-8110 OR VISIT THEIR WEB PAGE AT WWW.OUHSC.EDU/IRB-NORMAN/.

IF YOUR RESEARCH PROTOCOL IS APPROVED, THE INSTITUTIONAL REVIEW BOARD WILL MAIL A LETTER OF APPROVAL TO YOU. KEEP THIS LETTER IN YOUR FILES. YOU WILL NEED TO ATTACH A COPY OF THIS LETTER TO THE READING COPY OF YOUR DOCUMENT BEFORE THE GRADUATE COLLEGE WILL AUTHORIZE YOUR COMMITTEE TO HOLD THE DEFENSE OF YOUR DOCUMENT.

APPROVAL OF RESEARCH PROTOCOL IS GRANTED BY THE IRB IN ONE-YEAR INCREMENTS. IT WILL BE YOUR RESPONSIBILITY TO KEEP YOUR RESEARCH TRAINING CERTIFICATION AND YOUR PROTOCOL APPROVAL CURRENT. FURTHER, WHEN YOUR RESEARCH IS COMPLETE, IT WILL BE YOUR RESPONSIBILITY TO CLOSE YOUR 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.

24.6 The Document Proposal: Once you and your committee have agreed on the topic, you can begin working on the written proposal.

It should be noted at the outset that the submission, defense, and deposition of the written proposal of your document is a requirement of the School of Music rather than the Graduate College. **That being said, it is still a requirement.** Further, since it is a good idea to begin as you mean to go on, 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://gradweb.ou.edu>). (Under "Current Students", click on "Doctoral Degree".)

NB: In the *Dissertation Instruction Packet*, the Graduate College suggests that you follow the most recent edition of *The Chicago Manual of Style* unless your committee requires another style. The Graduate Faculty of the School of Music strongly suggests that, unless your committee decides otherwise, Ph.D. Music Education students use *The Publication Manual of the American Psychological Association* and that D.M.A. students use *The Chicago Manual of Style*. Obtain a copy of the most recent edition of your selected stylebook. Read it cover-to-cover, refer to it often, and follow its directives to the letter.

24.7 Why Must I Defend a Written Proposal if My Committee Has Already Approved My Topic?

- ***A topic is general; a proposal is specific:*** The proposal presents a defined plan. Your 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 you to work with your committee on issues of methodology, research protocol, focusing the scope of your document, etc., as you develop the document.

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- ***Approval of and assistance with organization:*** Organizing a D.M.A. document can be daunting and your 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 your committee to provide feedback and guidance on these issues.

24.8 Organization of the Written Document Proposal: Consult with your committee members early in the process to confirm what they want to see in the completed proposal.

The organization of most DMA document proposals will likely be some variation of the following although your committee is well within its rights to 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

24.9 Preparing the Written Document Proposal and Submitting it to the Committee for

Review: As noted above, the format of your proposal should conform to the required format of the final document. Your written 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 you and your committee chair are happy with the proposal, unless some member of your committee specifically requests that you provide an electronic copy, send hard copies to all members of your committee and start working on scheduling a meeting to defend your proposal. Make sure you give them all sufficient time to read it before the meeting; two weeks is a good rule of thumb.

24.10 The Proposal Defense Meeting: You are responsible for coordinating with all parties to schedule the meeting to defend your proposal. All members of your 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 the Graduate Music Office at least one week in advance to reserve a space.

At your proposal defense meeting, your committee will probably ask you to make some changes in your proposal. For this reason, it's best not to go to the expense of binding copies of the proposal before the meeting. It is a good idea, however, to bring several copies of the signature page with you to the meeting. If most or all of your committee members are willing to sign-off

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on the proposal with the understanding that you will make the requested changes, you don't have to chase them down later.

24.11 Binding and Deposition of the Approved Proposal: Once the approved proposal is complete, you can make copies, slip in the completed signature pages, and make as many bound copies as you need. (The preferred binding process is called VeloBind™ or "strip-binding". Don't let the copy shop talk you into plastic comb-binding or spiral-binding; these snag other items and fall apart too easily.)

- Bring or send one bound copy of your signed proposal to the Graduate Music Office. That office will note the completion and approval of your 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.
- Give one copy to your committee chair.
- If other members of your committee request copies, provide them.
- Keep one copy for yourself.

24.12 Proposal to Final Document: Once your proposal is accepted by your committee, take a deep breath, and get back to work. The exact dynamics of how you and your committee will communicate during this phase is something that you will have to work out. No two students will have quite the same experience in this matter. Some committee members will want to see each chapter of your document as you complete it and will give you notes and revisions as you go along. Other committee members may ask that you hold off giving them any or all of your document until it's been thoroughly vetted by your committee chair(s). The important thing is to keep working and not get discouraged.

24.13 File the *Application for Graduation* in the Semester You Plan to Graduate: As of this writing, the *Application for Graduation* is one of very few forms used by the university that CANNOT be accessed or filed electronically. This small, blue card must be completed and filed with the Office of Academic Records in the semester you intend to graduate. Pick up the *Application for Graduation* at the Graduate College, first floor of Robertson Hall, or from the School of Music Graduate Office. Take the completed form to the Office of Records on the third floor of Buchanan Hall.

Deadlines for filing this form are:

- For Fall graduation – November 1
- For Spring graduation – March 1
- For Summer graduation – July 1

24.14 Preparing for Final Defense: As you near the finish line, be aware of your deadlines. You can find information on the specific deadlines each semester at <http://gradweb.ou.edu/Current/deadlines.asp>. Briefly, however, in the semester you plan to defend, you will need to keep this timeline in mind:

	For Fall or Spring Graduation	For Summer Graduation
Reading copy submitted to committee members	<i>At least one month prior to intended defense date</i>	<i>At least one month prior to intended defense date</i>
Reading copy and <i>Request for Authority for Defense of Dissertation</i> submitted to Graduate College	<i>At least two weeks prior to intended defense date or last working day of the 14th week of the semester (whichever comes first)</i>	<i>At least two weeks prior to intended defense date or last working day of the 6th week of the summer session (whichever comes first)</i>
Final day to defend	<i>Last day of classes for the semester</i>	<i>Last day of classes for the summer session</i>
Final day to deposit 2 copies of the document in Bizzell Library and file electronic copy with Graduate College	<i>One week after the last day of classes for the semester or 60 days after defense (whichever comes first)</i>	<i>One week after the last day of classes for the summer session or 60 days after defense (whichever comes first)</i>

24.15 Reading Copy and Request for Authority for Defense of Dissertation: The **reading copy** is an **unbound** copy of the final draft of your document, formatted to meet the Graduate College requirements as to margins, title page, copyright page, pagination, etc. It does NOT have to be on the 100% cotton bond paper required for the final version. The reading copy is the version of your document that you submit to your committee and to the Graduate College as being complete and ready to defend.

When you are ready to submit the reading copy, go to the Graduate College website at <http://gradweb.ou.edu> and click on “Current Students”. From there, look for the link to “Printable Forms”. From there, select “Doctoral Forms” and find the *Request for Authority for Defense of Dissertation*. (**NOTE:** “Major Professor” on this form equates with “Committee Chair((s))”). When you open that document, you will find that it has **three parts**:

- Your committee chair(s)/major professor sign(s) **Part I** to certify to the Graduate College that he/she has read your document and that this version is the approved reading copy.
- The School of Music Graduate Liaison (a/k/a Coordinator of Graduate Studies) signs **Part II** to certify to the Graduate College that you have completed everything that the School of Music requires for the degree except the final defense.

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- You and your major professor/committee chair(s) will need to sign **Part III**. This part of the form deals with any special circumstances surrounding your document. For most students in the School of Music, the only issue listed in this section that might apply is that of research requiring human participation (see Section 24.5 above). As you will read on the form, if your document does include such research, you must attach to the form a copy of the letter from the Institutional Review Board, approving your research protocol.⁹

Attach this completed form to your reading copy and take both items to the Graduate College. The Academic Advisor in that office assigned to all Fine Arts graduate programs will look through the reading copy, measure your margins, check the pagination, etc. (**NB:** This process must be done *in person* and takes about 20 – 30 minutes. If you live out of town and cannot submit your reading copy yourself, you can have someone else do this for you. The Graduate Music office recommends that you and your major professor ask another doctoral student who is in residence to take on this responsibility.)

If the Graduate College Academic Advisor hasn't done a degree check for you, he/she will do it then. The advisor will give you any notes concerning any problems with the document and he/she will return the reading copy to you. Assuming the reading copy is approved, the advisor will also give you a packet of materials that contains, among other things, the form that authorizes your committee to hold your defense and that your committee will use to report the results of your defense to the Graduate College (*Authority Report Form for Final Oral Examination*, popularly called the "signature form").

Read through the materials in the packet, of course, but hang on to that signature form. You will need to take that form into your defense with you.

24.16 Final Oral Examination a/k/a Document Defense: The Final Oral Examination is for the purpose of defending your document and is open to the public. Only one attempt to defend is permitted.

NB: You must be enrolled in a minimum of 2 hours of MUS 6880 in the semester you defend.

It will be your responsibility to coordinate the meeting at which you will defend your document. Plan on 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 the Graduate Music Office at least one week in advance to reserve a space.

Take the time to consult the Graduate College *Bulletin* for procedural information on this matter.

At the conclusion of your defense, your committee will sign the *Authority Report Form for Final Oral Examination* and mark the results of your defense. You will then make a copy of this signed form for the Graduate Music Office to put in your file here. (Make other copies if you

⁹ Remember that you must file the appropriate paperwork with the Institutional Review Board to close your research study. See section 24.5 above.

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want one for yourself and anyone else.) Then you will take that signed original form back to the Graduate College and turn it in.

As for the signature page in your document, it's a good idea to bring into your defense several copies of that page, already printed on the 100% cotton bond paper. If your committee members are willing, you can get most or all of the signatures for the two hard copies that will be deposited in Bizzell Library then and there. Then, after you've made the final corrections and changes, and make the final copies on the 100% cotton bond paper, you can slip the already-signed pages into the final copies.

24.17 After the Defense (Depositing your completed document): Assuming that you have successfully defended your document, you have 60 days from the date of your defense or until the published deadline, whichever comes first, to make all corrections and revisions and deposit the two hard copies of the completed document in Bizzell Library and file one electronic copy with the Graduate College. (As a general rule, the last day to deposit in any semester is one week after the last day of classes in that semester and you must do it before 3:30 p.m. on that day.)

Again, take the time to consult the Graduate College *Bulletin* and the packet of information that you received when you submitted your reading copy to the Graduate College for specific information and instructions.

On the day you deposit, your first stop will be the Graduate College. The Academic Advisor who reviewed your reading copy will look at your two hard copies one last time and give you instructions on where to go and who to see in Bizzell Library. Then you head off to the basement of Bizzell to the Acquisitions department. Nice people there will take your copies and your signed UMI Agreement (one of the items included in that packet you got from the Graduate College on the day you took your reading copy in). The librarian will date and sign your Dissertation Receipt. Return the signed Dissertation Receipt, Survey of Earned Doctorates, Graduate College Exit Survey, and Entry Form to the Graduate College (more stuff in that same packet).

In addition to the two hard copies deposited in Bizzell Library, all doctoral students are now required to submit one copy electronically through ProQuest/UMI Dissertation Publishing. Please submit electronic dissertation copy by going to the Proquest website <http://dissertations.umi.com/ou> or the Graduate College website <http://gradweb.ou.edu/Current/Forms/doctoral/index.asp>. (NB: When you submit the electronic copy of your document or dissertation, you will be required to pay a fee, via credit card. As of this writing, the fee is \$55.00.)

25. A Note on Time Limits and the Importance of Continuous Enrollment

As noted earlier in this brochure, if you are admitted to the DMA, you are 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 that you plan to use as part of your doctoral degree. At that time, you must pass the General Examination.

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Assuming you pass the General Examination within the allowed timeframe, you have 5 years from that semester to complete your degree, including any remaining major public performances and successfully proposing, completing, defending, and depositing 2 copies of your written document in the library and submitting an electronic copy of your document to the Graduate College.

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

When additional time is necessary and proper, your 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, you should be aware that, if your enrollment lapses for one full year (any consecutive combination of fall, spring, and summer semesters), you lose your status as an active student and will have to apply for readmission to the university and the degree program. There is no guarantee of readmission. Further, if the degree program to which you were initially admitted changes in any way during the term of your lapsed enrollment, if you are readmitted, it will be under the terms of the new program.

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

Appendix

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. The last digit usually indicates the number of credit hours for the course. (Some course numbers end in a “0”. This usually indicates that the credit for which the course can be taken is variable or that the course is a seminar or special topic and the credit will vary from one semester to another based on the subject matter.) The two middle digits identify the specific course.

In the School of Music, masters level **applied music and major-area courses** will begin with a “5” and doctoral level **applied music and major-area 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. 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*

MUHI and **MUSC:** These designate *Music History, Musicology, and Ethnomusicology* courses. (Note: As of Summer 2006, MUSC has replaced MUHI.)

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)

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 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 (except for COMP 5000), 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 (except for COMP 6000), conducting, or music education (when the major does not require primary instrument/area study) majors.

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
HPCD: Harpsichord

OBOE: Oboe
ORGN: Organ
PCUS: Percussion
PIAN: Piano
SAX: Saxophone
TROM: Trombone
TRMP: Trumpet
TUBA: Tuba
VIOA: Viola
VIOL: Violin
VOIC: Voice