**Oklahoma City University**

**Wanda L. Bass School of Music**

***Instructions for Preparing The Research Paper for the Master of Music Degree***

**This guide is designed to give students general information concerning the preparation of the recital paper written in conjunction with the master’s recital in the course MUS 5102—Music Research and Writing.**

**All theses necessary for partial fulfillment of graduate degrees must be approved by the graduate student’s committee** and be submitted to the person designated by the graduate program three weeks before commencement. Exceptions must have prior approval of the program director and dean. Specific thesis requirements include the following:

I. Copies and Library Instructions — At least 4 copies of each recital paper are required.

Two copies need to be deposited in the Dulaney-Browne Library, and one copy must be submitted to the Coordinator of Graduate Studies. Each graduate student must pay a binding fee for each copy of the paper. The Dulaney-Browne Library will bind the copies of the papers, using the same binding, cover, and spine format for all graduate papers (OCU blue with gold type).

II. Paper — All copies of theses will be submitted on letter-size, acid-free, 20-24pound, 25-100 percent rag paper. Type is to be on one side only.

III. Binding — (Note: Do not bind rough drafts of the paper. Make sure that the paper is in its final condition before binding.)

IV. Margins — There should be one and one-half-inch top, left, and bottom margins and one- inch right margins.

V. Word-Processing — Use only 12-point Times New Roman font. The final copy should be printed using a printer that will produce letter-quality copies. Musical examples should be generated using computer software or may be photocopied and inserted into the text.

VI. Arrangement — Normally, the recital paper will be arranged as follows:

**Front matter** — use lower case Roman numerals to number all front matter; however, do not print a number on the Title page

1.Title page

2.Approval page (signature page)

3.Table of Contents

4. Preface, Acknowledgement, or Foreword (if any)

5. List of Musical Examples (if any)

6. List of Tables (if any)

7. List of Figures (if any)

8. List of Illustrations (if any)

**Text of paper** — use Arabic page numbers and print a number on the first page

9. Text (May be subdivided into Introduction, Parts, Chapters, and Sections, as necessary)

**Back matter** — continue on using Arabic page numbers

10.Appendixes

11. Bibliography

VII. Footnotes and Bibliography — The footnotes used in the recital paper are primarily source citation footnotes; however, provided they are used sparingly, substantive comments may also be included in footnotes. Source citation footnotes are used to cite the authority for statements in the text, such as specific facts or opinions as well as exact quotations, and to make cross-references.

Footnotes should be arranged in numerical order at the foot of the page, and all those to which references are made in the text page must appear on the same page as the references to them. Numbering of footnotes will start over at the beginning of each chapter. The acceptable form for footnotes and the bibliography may be found in Kate Turabian’s *A Manual for Writers* 7th ed. or *The Chicago Manual of Style*, 15th ed. (2003).

VIII. Text Notes — Be sure to indent and single space long quotations. In this case, do not use quotation marks.

IX. Academic Honesty **— In the case of serious, documented violation of the Academic Honesty policy in theses work, a student will be dismissed from the university, subject to normal academic appeals processes.**

X. Each student is responsible for completing the Thesis Submission Form, as well as ensuring that each office has provided a signature acknowledging either receipt of the thesis, or receipt of the completed form.

XI. Signatures should be received in the order stipulated on the form, with the Registrar’s Office receiving the final copy of the Thesis Submission Form, which includes all signatures.

XII. Failure to provide the completed form to the Registrar’s Office will delay the posting of the degree and the release of the diploma.

**TIMELINE FOR RECITAL PAPER**

1. Student and applied teacher determine recital program (48-53 minutes of performing

time).

2. Research topic chosen in consultation with the applied teacher (related in some manner to

the recital program).

3. Recital program and research topic are submitted to the student’s Graduate Committee

for approval; this proposal must include the following: recital program with each

selection (or group) timed and including a total timing for entire program, paper title,

abstract (brief synopsis—a paragraph or two), table of contents or outline, and proposed

bibliography.

4. Recital date is set.

5. Schedule, with the Graduate Coordinator, the Comprehensive Review to occur at least 15 days prior to the recital; according to the University Catalog, the Comprehensive Review “is administered by the student’s Committee…and will take the form of a preview recital and oral examination on the Recital Paper. The…review for the Composition major will take the form of submission of tape recordings of recital rehearsals as well as an oral examination concerning various aspects of the paper project.” This means, therefore, that the paper must be written and in its final draft form at the time of the review. Students must submit the final draft to the committee members at least one week prior to the review.

**Some helpful advice:**

Matters of academic writing style are the responsibility of the writer. The writer should not depend upon the graduate faculty to correct grammar, spelling, punctuation, footnote or bibliography format, and other such basic components of the paper. The faculty readers reserve the right to return the first draft unread if ten or more errors are found on the first five pages. If students lack confidence in this preparation, they should seek the assistance of the University’s Learning Enhancement Center in Room 235 of the Walker Center.

Become familiar with the format for scholarly work as presented in the above-cited reference works.

Do not “drop in” quotations. Prepare the quotations by including the author’s name (Example: According to musicologist Halsey Stevens, “Bela Bartók...”)

A dash in printing is created on the word-processor by using a double hyphen, preceded and followed by no space.

Inform yourself of parts of speech so that you can capitalize titles correctly: articles, prepositions, “to” used as part of an infinitive, and coordinating conjunctions (“and,” “but,” “or,” “nor,” “for”) are not capitalized.

Spell out the century when referring to an era: “twentieth century;” and hyphenate the two words if they are used as an adjective: “twentieth-century music.” Do not refer to individuals by their first name: Aaron Copland is either “Copland” or “the young Copland”— not “Aaron.”

Please use *italics* for titles. Use them consistently in your footnotes and bibliography.

A comma is customarily used following the year in dates: “on June 19, 1997, a tornado....”

Titles of large compositions (such as song cycles, musical shows, oratorios, symphonic works) are *italicized*. Titles of individual movements within these larger works appear within “quotation marks.” (Examples: “Du Ring an meinem Finger” from *Frauenliebe und Leben* or “People Will Say We’re in Love” from *Oklahoma!*)

For *New Grove Dictionary* entries, determine the author of the article (identified by initials at the end of the article) and use the following format. Include the edition number if using an edition other than the first:

Footnote: *The New Grove Dictionary of Music and Musicians*, 2nd ed. s.v. “Theremin,” by Richard Orton.

Bibliography: Chicago style suggests that dictionaries and encyclopedias be cited in footnotes. If the article is deemed central to your thesis, you may include it in the bibliography as follows:

*The New Grove Dictionary of Music and Musicians*, 2nd ed. S.v. “Theremin,” by Richard Orton.

If you wish to cite material from *Grove* in Oxford Music Online, please use the following format. As with print versions, articles should normally be cited in footnotes only:

Footnote: *Grove Music Online*, s.v. “Theremin,” (by Richard Orton), http://www.oxfordmusiconline.com (accessed Oct. 5, 2001). [Note: In the preceding parentheses, enter the date you accessed the source.]

Bibliography: *Grove Music Online*, S.v. “Theremin,” by Richard Orton. http://www.oxfordmusiconline.com (accessed Oct. 5, 2001). [Note: In the preceding parentheses, enter the date you accessed the source.]

Avoid using first person pronouns — “I,” “me,” etc.

The following are some musical conventions preferred here:

C major (no hyphen, lowercase “major”)

C minor (uppercase key, no hyphen, lowercase “minor”)

D-flat (lowercase “flat”)

E-natural

D-sharp

Use “theater,” not “theatre”

Use *italics* for non-English musical instructions

sixteenth note

sixteenth-note passage (\*sixteenth-note is an adjective in this situation)

subdominant and submediant (one word)

m. 1 = measure 1

mm. 2-6 = measures 2 through 6

op. 3, no. 4 (these abbreviations are preferred)

For further information on abbreviations and musical conventions, see Chapter One in:

Holoman, D. Kern. *Writing About Music: A Style Sheet*, 2nd ed. Berkley: University of California Press, 2008.

This book is available in the reference section of the main library and in full-text on Ebrary.

In musical examples, make sure to give credit to the composer in each example

and indicate the work and measure number. If all examples are by the same

composer and from the same work, this could be indicated in a footnote. Then,

composer and work could be omitted from each succeeding note:

Example 1. Brahms, “Vergebliches Ständchen,” mm. 5-9.

Musical examples are numbered consecutively throughout the paper — do not

begin numbering again in new chapters as with footnotes.

Check your reference guide with regard to numbers (i.e., whether to use numerals

or to spell out).

(Sample title page)

TITLE OF RECITAL PAPER

by

Your Name

Previous Degrees

Oklahoma City University

Date (Month and year only)

This paper is presented in partial fulfillment of the requirements for the Master of Music Degree in\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(Sample signature page)

Approved by the Graduate Committee

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Professor xxxxxxxx

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Professor xxxxxxxx

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Professor xxxxxxxx

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Professor xxxxxxxx

(These should appear in alphabetical order by last name, and the title “Professor” is used with each.)

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