



Master of Music in Pedagogy

Master of Music
with Concentrations in
Music Performance and Music Composition

Graduate Certificate
with Concentrations in
Music Performance and Music Composition

2023-2024
HANDBOOK

IMPORTANT CONTACTS

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COLLEGE OF FINE ARTS AND COMMUNICATION

The College of Fine Arts and Communication is one of six colleges of Towson University. The College, which consists of six departments (Art, Dance, Electronic Media and Film, Mass Communication and Communication Studies, Music, and Theatre Arts), is under the direction of the Dean of Fine Arts and Communication. Each department has a chairperson who is nominated by its faculty and appointed by the Dean.

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WELCOME

Towson University's Department of Music is pleased to welcome you to the Master of Music program in Performance or Composition or Pedagogy, and/or the Graduate Certificate in Performance or Composition. This handbook includes the requirements and procedures of the program and serves as a guide toward completion of the degree. Students are responsible for knowing and following these requirements and procedures, as well as those contained in the Towson University Graduate Catalog.

The MM program has a successful history of serving its students and is fully accredited by the Middle States Association and the National Association of Schools of Music. The graduate population is diverse and represents students from a variety of backgrounds and nationalities. Graduate students have matriculated from Brazil, Canada, China, Germany, Indonesia, Korea, the Philippines, Poland, and Russia, as well as from all parts of the United States. Since its inception in 1989, the program has offered excellent training in performance and composition supported by high-level coursework in music theory and music history & culture. Students graduating from the program have gone on to a variety of careers in performance, teaching, and commercial work. Alumni have also pursued doctoral programs at other institutions.

As Director, I am charged with providing details about the program, assisting you in the application process, and guiding you through your studies. I join the entire music faculty in expressing our sincere pleasure to work with you throughout your years at Towson University.

Eva Mengelkoch, DM
MM/Graduate Certificate in Applied Music, Program Director

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THE MASTER OF MUSIC IN MUSIC PEDAGOGY: AN OVERVIEW

THE PROGRAM AND GENERAL REQUIREMENTS

The Master of Music in Music Pedagogy will hone your skills as a teacher on your instrument or voice through on-campus and online coursework. You will work closely with the program director to design a personalized program to suit your needs. Graduates gain employment in a variety of settings, including private studio teaching, classroom teaching, and with other organizations or businesses.

DEGREE REQUIREMENTS

All requirements must be completed within a 7-year period. A minimum average of 3.0 in all courses is required. No more than two C grades and no more than 9 units of 500-level courses can be applied toward the program of study.

TRANSFER CREDITS

Six units of electives may be transferred. Required courses and applied lessons credits must be completed at Towson University. Degree recitals cannot be transferred. All decisions regarding credit transferability rest with the MM Director and the Department of Music Graduate Committee.

REQUIRED COURSES (21 units)

MUSC 552: Pedagogy of Technology in Music Instruction (3)
MUSC 685: Music Bibliography and Research (3)
MUSA 6xx: Applied Lessons (in the primary medium) (6)
MUSC 896: Music Pedagogy Practicum (3)

Three units of a pedagogy course(s) in the primary medium:

MUSC 542: Vocal Pedagogy (3)
MUSC 543 and MUSC 593: Instrumental Pedagogy and Independent Research in Music (3 units total)
MUSC 560: Piano Pedagogy (3)
MUSC 562: Guitar Pedagogy (3)

One literature/repertoire course in the primary medium:

MUSC 506: Survey of Solo Voice Literature (3)
MUSC 509: Guitar History and Literature (3)
MUSC 513: Symphonic Literature (3)
MUSC 519: Keyboard Literature (3)
MUSC 525: Jazz Repertoire (30)

ELECTIVE COURSES (9 units)

Electives must be selected from 500-600 level music courses with the approval of the MM Director. In general, elective course work should have a direct association to the student's major. A maximum of four elective units may be applied lessons and/or ensembles. Concepts of Music Theory (MUSC 629) may be counted as an elective course if the student does not pass the music theory comprehensive examination.

THE MASTER OF MUSIC PROGRAM IN PERFORMANCE OR COMPOSITION: AN OVERVIEW

THE PROGRAM AND GENERAL REQUIREMENTS

The Master of Music program offers advanced performers and composers the opportunity to study with highly qualified faculty at an affordable institution and prepares candidates for careers in studio teaching, professional ensembles, and further graduate work. The MM Degree is granted upon successful completion of a program of study that includes a minimum of 31 units including 21 of required courses and 10 of elective courses. Requirements for graduation also include completion of a Graduate Recital and the passing of a Comprehensive Review in the form of Recital Research Paper or Written Exam with Portfolio.

DEGREE REQUIREMENTS

All requirements must be completed within a 7-year period. A minimum average of 3.0 in all courses is required. No more than two C grades and no more than 9 units of 500-level courses can be applied toward the program of study.

TRANSFER CREDITS

Six units of electives may be transferred (see UMBC Collaborative Agreement for exceptions that may apply to students matriculating from that program). Required courses and applied lessons credits must be completed at Towson University. Degree recitals cannot be transferred. All decisions regarding credit transferability rest with the MM Director and the Department of Music Graduate Committee.

REQUIRED COURSES (24 units)

Applied Lessons - (one-hour private lessons)	12 units
Advanced Theory (MUSC 631)	3 units
Music Bibliography & Research (MUSC 685)	3 units
Perspectives in Music History and Culture (MUSC 621)	3 units
Ensembles	2 units
Recital (MUSC 795 or MUSC 797)	1 unit

ELECTIVE COURSES (7 units)

Electives must be selected from 500-600 level music courses with the approval of the MM Director. In general, elective course work should have a direct association to the student's major. A maximum of four elective units may be applied lessons and/or ensembles. Concepts of Music Theory (MUSC 629) may be counted as an elective course.

PEDAGOGY REQUIREMENT

Performance students whose undergraduate coursework has not included a pedagogy course must take one of the following courses as appropriate:

MUSC 542 (Vocal Pedagogy)	3 units
MUSC 543 (Instrumental Pedagogy)	1 unit
MUSC 560 (Piano Pedagogy)	3 units
MUSC 562 (Guitar Pedagogy)	3 units

COURSE ROTATIONS

Even/Odd Academic Years

FALL	SPRING
Perspectives of Music History (MUSC 621) Pedagogy of Technology (MUSC 452/552)	No requirements, elective offerings

Odd/Even Academic Years

FALL	SPRING
Concepts of Music Theory (MUSC 629) Research/Bibliography (MUSC 685)	Advanced Theory (MUSC 631)

RECITALS AND JURIES

Because the graduate recital is the culminating project for the MM degree, it is normally performed in the student's final semester. Students must enroll in applied music during the semester in which the recital is presented. End-of-semester jury examinations are a condition of enrollment in applied music, except during the recital semester. Permission to present the Graduate Composition Recital (MUSC 795) or Graduate Recital (MUSC 797) is normally granted upon successful completion of the end-of-semester jury the semester before the recital is to be performed.

Students are allowed to repeat MUSC 795 (Graduate Composition Recital) or MUSC 797 (Graduate Recital) only one time. A second failure of a graduate recital will result in termination from the program.

COMPOSITION RECITALS

The Graduate Composition Recital (MUSC 795) will consist of works completed during the student's graduate tenure at Towson University. Total performance shall be no less than 30 minutes of music. The recital program will be drawn from works in the student's Master's portfolio (see below). Repertoire for the recital is subject to approval by the composition faculty, and the recital will be evaluated on musical excellence and organizational skill as evident in the student's ability to compose the music, find performers, organize rehearsals, and present the recital.

Composition student must formally apply to present their recital no later than eight weeks prior to the expected recital date. This process involves completing the Graduate Composition Approval for Recital Form, selecting the works to be programmed, making bound photocopies of the scores and all performance parts, and submitting these materials to the student's main composition teacher. Submitted materials should include a complete set of scores, performance parts, completed necessary performance software (if used), and cover form indicating that all compositional work is completed and that the student is prepared to enter the rehearsal and production stage of the recital. The student's proposal is reviewed by the composition faculty, and the student will receive a written response indicating if the proposed recital is to be presented. This process assures that the student is prepared to present the degree recital. Students must be enrolled in composition lessons during the semester in which the recital is presented.

At the completion of the last semester of 600-level composition lessons, graduate composition students will present to the composition faculty a portfolio of at least four compositions completed during work toward the Master of Music degree at Towson University. The portfolio should be accompanied by a completed Composition Portfolio Acceptance Form. The Master's portfolio is to be of the highest quality in artistic merit and presentation and must contain at least one work of significant scope. The portfolio should demonstrate compositional proficiency with works for a variety of media. The selection of works that make up the portfolio is subject to approval by the composition faculty.

The portfolio is due the last day of classes during the final semester before graduation. The student's primary composition teacher and a second member of the composition faculty will review the portfolio and, if it meets all requirements, will

sign a verification of acceptance for the portfolio before the student may graduate. The requirements for portfolio presentation should be discussed with the composition teacher. Each work should be carefully notated, photo-copied back-to-back, and spiral bound with a title page, information page(s) and front and back cover stock. Recordings should be submitted on CD-R with all appropriate information, including titles, date of performance, performer names, clearly presented on the label. In addition to the hard copy items in the portfolio, it is also required that the portfolio be turned in as a DVD-ROM with all score files in both Finale and PDF format and with a web page that links to streaming audio files, to PDF files of scores, and to program notes for each work. The department will keep these portfolios.

GRADING OF RECITALS

Evaluation of the performance is based on technical ability, repertoire, and interpretation.

MM and Graduate Certificate degree recitals require an evaluation committee that consists of 3 music faculty members.

Grade of A - Recital demonstrates performance commensurate with a Master of Music Degree at a distinguished level.

Grade of B - Recital demonstrates performance commensurate with a Master of Music degree at an acceptable level.

Grade of F - Recital does not demonstrate a performance level commensurate with a Master of Music degree. The performance reveals inadequate technical ability, repertoire, and/or interpretation.

MM COMPREHENSIVE REVIEW

MM students with a performance track may pursue either one of the following two options for their Comprehensive Review: 1) a Recital Research Paper or 2) a Comprehensive Written Exam with Portfolio. Both options culminate with an Oral Exam. Students in the composition track must pursue the Recital Research Paper option. MM students with a performance track must inform the MM Director of their choice for the Comprehensive Review by the end of their first year in the program.

RECITAL PAPER AND ORAL EXAMINATION

Students must register for MUSC 796 (Recital Research Paper) the semester prior to performing their recital. During the first two weeks of this pre-recital semester, they must request a meeting with the MM Director to form a graduate committee. The committee will consist of three faculty members with a minimum of one being a specialist in either musicology or music theory and one from the student's primary area of study. This committee will evaluate both the recital and comprehensive review. One member of the committee will be appointed to serve as a Principal Advisor, the student's primary point of contact for writing the initial draft of the paper. All drafts of the proposal or paper must be submitted electronically, unless a paper copy is requested. Students are required to submit appropriate musical scores with their draft as requested by their Committee.

No later than the 8th Friday of the semester, students enrolled in MUSC 796 (Recital Research Paper), students must submit a proposal with bibliography and timeline consistent with guidelines in the MM Handbook signed by all members of the committee to the MM Director. This is preceded by meetings between the students and members of their committees where these matters are discussed. Meeting arrangements are the responsibility of the student. After filing a signed proposal with the MM Director, work on the paper commences. The Principal Advisor and other members of the committee should be available, within reasonable limits, to consult with the student as he/she completes the initial paper draft.

Length and Format

1. Minimum length 25 double-spaced pages of text.
2. Standard 12-point type with one-inch margins.
3. Musical examples, documentary notes, tables, etc. are not included in the 25-page count.
4. Bibliography attached at the end of the paper.

Writing and Style

1. Polished, scholarly prose must display a level of writing commensurate with graduate standing.
2. Complete and thorough documentation, layout, and formatting conventions consistent with practices shown in the most recent edition of Diana Hacker and Nancy Sommers, *A Writer's Reference* (Boston and New York: Bedford/St. Martin's)

is expected. Citation forms for footnotes and bibliography entries must comply with CMS (*Chicago Manual of Style*) conventions.

Content for Performance Majors

For performance majors, the research paper will address historical, theoretical, and/or pedagogical aspects of the recital repertoire with bibliographic documentation. The paper typically focuses on a selected work / composer / performer or pedagogical focus, and not the recital's entire repertoire. The scope and content must be defined by student in their proposals.

Content for Composition Majors

For composition majors, the research paper will present in-depth discussion of two works presented on the recital, including discussion of stylistic and programmatic influences on those compositions. The works may be examined separately or compared to each other. Internal constructive aspects must be disclosed using appropriate analytic methodology.

Timeline and Submission Process

The following actions govern the Recital Research Paper process.

1. No later than the 8th Friday in which the student is enrolled in MUSC 796 (Recital Research Paper), students must submit a proposal signed by all members of the committee to the MM Director.
2. No later than the 2nd Friday of the semester in which the student is enrolled in MUSC 797 (Recital), students must submit a full draft of the paper to their Principal Advisor. For composition majors, the paper is due seven full weeks prior to the date of a student's graduate recital.
3. No later than the 5th Friday of the semester. The Principal Advisor notifies the student and the MM Director that he/she 1) accepts the draft without changes and clears it to go forward to the full committee, 2) accepts the draft pending minor changes, or 3) rejects the draft. Papers with substantive problems other than typos, minor grammatical issues, or minor documentary problems will be rejected. The Principal Advisor can request revision of content, but papers that are substantively insufficient will be rejected. Rejected papers cannot be resubmitted until the subsequent semester. Students are given only one additional opportunity to produce an acceptable paper.
4. No later than the 8th Friday of the semester. All required changes must be completed to the satisfaction of the Principal Advisor. If not, the Principal Advisor notifies the MM Director that the paper is rejected. Upon approval, students submit the accepted paper to the remaining members of their committee.
5. No later than the 11th Friday of the semester. Notification from each remaining committee member is due to the student and the Principal Advisor. Committee members may 1) accept the paper without changes 2) accept it pending minor changes, or 3) reject it. A decision to reject by two committee members terminates the process. Rejected papers cannot be submitted again until the subsequent semester. Students with rejected papers are given only one additional opportunity to produce an acceptable paper.
6. No later than the 14th Friday of the semester. All changes must be satisfactorily accomplished, and the paper must be in final form. With approval from a majority of the committee, students are granted permission to schedule the oral defense by consulting with their committee members and identifying a time agreeable to all.
7. No later than the final day of classes. The oral defense must be completed. This exam will last one hour—questions must be directly related to research, analysis, etc. included in the paper. One week prior to the exam the Principal Advisor will give the student a leadoff question approved by all committee members. The committee will deliberate immediately following the exam and notify the student of one of three outcomes: 1) oral defense passed with honors, 2) oral defense passed, or 3) oral defense failed. Results will be signed by each committee member on the MM Oral Defense Form. The exam must be passed by a majority of the committee.

By the last day of classes during the semester, students must present a final copy of the Recital Research Paper signed by every member of their committee to the MM Director along with the following documents: a signed MM Oral Defense Form and a copy of their MM recital program. Students who do not produce an acceptable paper or pass their oral exam will be given a one-page report with necessary remediation. There may be only one subsequent submission of the paper and/or rendering of the oral defense, which must take place the following semester with concurrent registration in MUSC 798 (Project Continuum). Students who do not pass both the paper and the oral exam at this time will be dismissed from the program.

Upon the successful completion of the Defense, the student must submit a digital copy (MS Word or pdf) to the MM Director. Please see the Appendix below for the Recital Research Approval Page.

COMPREHENSIVE WRITTEN EXAM WITH PORTFOLIO

During the first two weeks of the recital semester (or earlier if the recital is before this date), students must request a meeting with the MM Director to form a graduate committee. The committee will consist of three faculty members with a minimum of one being a specialist in either musicology or music theory and one from the student's primary area of study. This committee will evaluate both the recital and comprehensive review. No later than the 3rd week of the semester of the recital term, the committee will choose ten topics with consideration of the student's course history and applied area. The ten topics will be communicated to the student. The five questions on the written examination will be chosen from the ten topics.

No later than the 10th week of the recital term, students must submit a copy of their recital program and schedule a written exam with their Committee Chair. By the 12th week, students will undertake a three-hour written exam encompassing questions prepared by the committee and based on the student's coursework, as well as general musical knowledge expected of MM students. Students who do not pass the Comprehensive Written Exam may not repeat the examination until the subsequent semester. Registration in MUSC 797 (Project Continuum) or another course during this additional term of study provides compliance with Towson University's continuous enrollment policy. A second failed examination will result in termination from the degree program. With the exam, students must submit a portfolio with the following materials:

1. A copy of the recital recording.
2. A paper or research poster with a grade of B or higher from a TU graduate Music History & Culture course.
3. A representative sample of analytical work from a graduate-level music theory course.

By the last day of classes, students must submit a MM Comprehensive Exam Form signed by each committee member along with their portfolio and recital program to the MM Director.

THE GRADUATE CERTIFICATE IN APPLIED MUSIC: AN OVERVIEW

THE PROGRAM AND GENERAL REQUIREMENTS

The graduate certificate in applied music (performance, composition and conducting) is a degree program that provides concentrated study for students with a bachelor's degree in music. Students in the program are encouraged to develop skills as entrepreneurs and teachers as well as expertise as performers, composers and conductors.

CERTIFICATE REQUIREMENTS

The certificate requires 12 units of required courses and electives. You will work closely with the program director to design a personalized program of study that suits your needs.

REQUIRED COURSES (12 UNITS)

Applied Lessons	(6 units)
Ensembles	(2 units)
Graduate Certificate Recital (MUSC 600)	(1unit)

ELECTIVES (3 UNITS)

Students may choose from the electives listed below or other MUSA or MUSC 500- or 600-level courses

MUSA XXX	Ensemble	(1 unit maximum)
MUSC 542	Vocal Pedagogy	(3 units)
MUSC 543	Instrumental Pedagogy (1 unit) & MUSC 593 Independent Research in Music (2 units)	(= 3 units)
MUSC 560	Piano Pedagogy	(3 units)
MUSC 562	Guitar Pedagogy	(3 units)

Students may choose from these electives or other MUSA or MUSC 500- or 600-level courses.

There are three options related to completing this certificate: You may enroll in the Graduate Certificate as a stand-alone certificate; you can enroll in the Graduate Certificate first and then complete the Master of Music degree; or you can enroll in both the Graduate Certificate and the Master of Music degree program at the same time. If your Graduate Certificate area of study is the same as your Master of Music area of study, you add one recital as an elective. All of the courses in the Graduate Certificate will count towards the master's degree and you will not need additional time or money to complete.

GRADUATION

Candidates must notify the MM Director in writing of their intention to complete the program before the beginning of the last semester of study. They must submit a Request for Graduation Review to the Graduate Office by the deadline published yearly in the Academic Calendar. If the application is submitted late, graduation will be postponed until the next graduation date. All graduation requirements, including resolution of incomplete grades and passing of the Comprehensive Review must be completed by the last day of the semester in which a student has applied for graduation. If the student does not complete graduation requirements as anticipated, the application must be resubmitted when he/she again seeks graduation in a subsequent semester.

GRADUATE SCHOLARSHIPS

Students on graduate scholarship are expected to maintain a minimum of “B,” “3.0,” in the music major. Students are expected to take a minimum of six graduate units in music each semester unless otherwise approved by the MM Program Director.

The graduate scholarship student is evaluated each semester. The standard scholarship is for two contiguous years, with payments in each Fall and Spring semesters. However, this scholarship can be terminated when a student does not fulfill the expectations for the scholarship.

GRADUATE/TEACHING ASSISTANTSHIPS

Graduate or teaching assistants are expected to abide by Towson University rules as stated in the TU Graduate Assistantship Handbook (<http://grad.towson.edu/finance/ga/index.asp>). Graduate or teaching assistants are evaluated twice a year, on or before Nov. 15th and May 1st. The Program Director will inform the Graduate Committee of problems and consult with them prior to any negative decisions. Graduate or teaching assistants must be enrolled for a minimum of six graduate units each semester they are under contract.

EXCEPTIONS TO MM HANDBOOK POLICIES

Requests for exceptions to any policy or procedure stated in this document must be submitted to the MM Director in writing with a clear rationale. Any major decisions normally include consultation with the Department of Music Graduate Studies Committee. Students should accommodate this process by submitting requests as early as possible.

APPENDICES--FORMS

The Recital Research Approval Page below must be included with the paper when forwarded to the MM Director.



**DEPARTMENT OF MUSIC
RECITAL RESEARCH PAPER APPROVAL PAGE**

This is to certify that the recital research paper, prepared by (student name),
titled (paper title) has been approved by the following committee as satisfactory.

_____ Principal Advisor	_____ Date
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_____ Committee Member	_____ Date
---------------------------	---------------

_____ Committee Member	_____ Date
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Master of Music – Performance Recital Evaluation Form

Candidate: _____

Recital Date: _____

Jurors should utilize the following five criteria: 5 = Excellent, exhibiting the highest level of standards commensurate with graduate standing; 4 = Good, consistently effective for graduate level but with some occasional aspects that could be improved; 3 = Adequate, commensurate with a level acceptable for graduate standing; 2 = Poor, with deficiencies; 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are averaged to the right and totaled. Include comments as necessary. Additional comments may be included on the back of this form.

Jurors

1 2 3

Point Average

☐ ☐ ☐

Sound Production and Intonation

☐☐ ☐ ☐

Rhythm and Ensemble

☐☐ ☐ ☐

Technique

☐☐ ☐ ☐

Musicianship and Interpretation

☐☐ ☐ ☐

Stage Presence and Overall Presentation

☐☐ ☐ ☐

Other Discipline Specific Performance Values

☐

TOTAL: _____

Please check the appropriate box:

<input type="checkbox"/>	Pass with Distinction (Grade of A) = 25 points or greater
<input type="checkbox"/>	Pass (Grade of B) = more than 18 but less than 25 points
<input type="checkbox"/>	Fail (Grade of F) = less than 18 points

Signatures:

Primary Instructor
Committee Member
Committee Member
Graduate Chair
Department Chair

Name: _____
Name: _____
Name: _____
Name: _____
Name: _____

Signature: _____
Signature: _____
Signature: _____
Signature: _____
Signature: _____

Graduate Certificate - Performance Recital Evaluation Form

Candidate: _____

Recital Date: _____

Jurors should utilize the following five criteria: 5 = Excellent, exhibiting the highest level of standards commensurate with graduate standing; 4 = Good, consistently effective for graduate level but with some occasional aspects that could be improved; 3 = Adequate, commensurate with a level acceptable for graduate standing; 2 = Poor, with deficiencies; 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are averaged to the right and totaled. Include comments as necessary. Additional comments may be included on the back of this form.

Jurors

1 2 3

Point Average

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Sound Production and Intonation	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Rhythm and Ensemble	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Technique	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Musicianship and Interpretation	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Stage Presence and Overall Presentation	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Other Discipline Specific Performance Values	<input type="checkbox"/>
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Please check the appropriate box:

TOTAL: _____

<input type="checkbox"/>	Pass with Distinction (Grade of A) = 25 points or greater
<input type="checkbox"/>	Pass (Grade of B) = more than 18 but less than 25 points
<input type="checkbox"/>	Fail (Grade of F) = less than 18 points

Signatures:

Primary Instructor	Name: _____	Signature: _____
Committee Member	Name: _____	Signature: _____
Committee Member	Name: _____	Signature: _____
Graduate Chair	Name: _____	Signature: _____
Department Chair	Name: _____	Signature: _____

Master of Music – Recital Research Paper & Oral Examination Evaluation Form

Candidate: _____

Oral Exam Date: _____

Jurors should utilize the following five criteria: 3 = Excellent, 2 = Satisfactory, 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are totaled to the right. Include comments as necessary. Jurors (Committee

Research Paper Evaluative Criteria:
(3 pts each, 45 points total)

PAPER TOTAL:

<u> /45 pts </u>

☐ ☐ ☐ **Historical Elements**

Total ☐

☐ ☐ ☐ **Theoretical Analysis**

Total ☐

☐ ☐ ☐ **Research and Review of Related Literature**

Total ☐

☐ ☐ ☐ **Documentation**

Total ☐

☐ ☐ ☐ **Writing Level**

Total ☐

Oral Examination Evaluation: (15 pts each, 45 points total) ORAL EXAM TOTAL:

☐ ☐ ☐ Students must receive a minimum of *30 out of 45 points to Pass* the Oral Examination

<u> /45 pts </u>

Please check the appropriate box below regarding the paper. Comments may be added to the front or back of this form.

Please check the appropriate box:

- ☐ Pass with Distinction (80-90 points)
☐ Pass (60-80 points)
☐ Fail (less than 60 points)

FINAL TOTAL: <u> /90 pts </u>

Signatures:

Primary Advisor Name: _____ Signature: _____

Committee Member Name: _____ Signature: _____

Committee Member Name: _____ Signature: _____

Master of Music – Composition Recital Evaluation Form

Candidate: _____

Recital Date: _____

Jurors should utilize the following five criteria: 5 = Excellent, exhibiting the highest level of standards commensurate with graduate standing; 4 = Good, consistently effective for graduate level but with some occasional aspects that could be improved; 3 = Adequate, commensurate with a level acceptable for graduate standing; 2 = Poor, with deficiencies; 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are averaged to the right and totaled. Include comments as necessary.

Jurors

1 2 3

Point Average

Quality of Compositions

<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional treatment of instruments/voices	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Maturity of compositional language (use of pitch, rhythm, timbre, structure, expression)	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional development of musical ideas	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional clarity and coherence in the music	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Evident awareness of contemporary context for work	<input type="text"/>

Preparation of Performances

<input type="text"/>	<input type="text"/>	<input type="text"/>	Performer selection and preparation	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of demonstrated rehearsal technique and management	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of attained intonation, musicality, ensemble precision	<input type="text"/>

Presence and Presentation

<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of program notes/verbal address	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of stage presence and overall presentation	<input type="text"/>

Please check the appropriate box:

☐
☐
☐

Pass with Distinction (Grade of A) = 42
points or greater Pass (Grade of B) =
more than 26 but less than 42 points
Fail (Grade of F) = less than 26 points

Signatures:

Primary Instructor Name: _____
Committee Member Name: _____
Committee Member Name: _____
Graduate Chair Name: _____
Department Chair Name: _____

Signature: _____
Signature: _____
Signature: _____
Signature: _____
Signature: _____

Graduate Certificate – Composition Recital Evaluation Form

Candidate: _____

Recital Date: _____

Jurors should utilize the following five criteria: 5 = Excellent, exhibiting the highest level of standards commensurate with graduate standing; 4 = Good, consistently effective for graduate level but with some occasional aspects that could be improved; 3 = Adequate, commensurate with a level acceptable for graduate standing; 2 = Poor, with deficiencies; 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are averaged to the right and totaled. Include comments as necessary.

Jurors

1 2 3

Point Average

Quality of Compositions

<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional treatment of instruments/voices	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Maturity of compositional language (use of pitch, rhythm, timbre, structure, expression)	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional development of musical ideas	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Compositional clarity and coherence in the music	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Evident awareness of contemporary context for work	<input type="text"/>

Preparation of Performances

<input type="text"/>	<input type="text"/>	<input type="text"/>	Performer selection and preparation	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of demonstrated rehearsal technique and management	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of attained intonation, musicality, ensemble precision	<input type="text"/>

Presence and Presentation

<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of program notes/verbal address	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	Quality of stage presence and overall presentation	<input type="text"/>
				<input type="text"/>

Please check the appropriate box:

- ☐ Pass with Distinction (Grade of A) = 42
☐ points or greater Pass (Grade of B) =
☐ more than 26 but less than 42 points
☐ Fail (Grade of F) = less than 26 points

Signatures:

Primary Instructor Name: _____
 Committee Member Name: _____
 Committee Member Name: _____
 Graduate Chair Name: _____
 Department Chair Name: _____

Signature: _____
 Signature: _____
 Signature: _____
 Signature: _____
 Signature: _____

Master of Music – Written Comprehensive Exam with Portfolio Evaluation Form

Candidate: _____

Oral Exam Date: _____

PORTFOLIO ITEM 1: Graduate Papers from Music History and Culture and Music Theory

By the time of the Written Comprehensive Exam (the 12th week of classes in the given semester), the student has submitted (either in written format or digitally) the following materials to the MM Director:

1. A paper or research poster with a grade of B or higher from a TU graduate Music History & Culture course.
2. A representative sample of analytical work from a graduate-level music theory course or courses. (at least 3 assignments)

The MM Director Acknowledges Receipt of the above Portfolio Items:

MM Director Signature: _____ Date Received: _____

PORTFOLIO ITEM 2: Written Comprehensive Exam

Jurors should utilize the following five criteria: 3 = Excellent, 2 = Satisfactory, 1 = Unacceptable. Each committee member should place a rating in the box representing each dimension below. These are totaled to the right. Include comments as necessary.

Jurors (Committee Members 1-3 with the Principal Advisor serving as Juror No. 1)

1	2	3		Total
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Question No. 1: Student has answered the question in an accurate and detailed manner. The writing style is scholarly and commensurate with Graduate School expectations. Appropriate references to historical and theoretical details were included, as necessary. Overall answer satisfied the expectations of the MM Committee.	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Question No. 2: Student has answered the question in an accurate and detailed manner. The writing style is scholarly and commensurate with Graduate School expectations. Appropriate references to historical and theoretical details were included, as necessary. Overall answer satisfied the expectations of the MM Committee.	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Question No. 3: Student has answered the question in an accurate and detailed manner. The writing style is scholarly and commensurate with Graduate School expectations. Appropriate references to historical and theoretical details were included, as necessary. Overall answer satisfied the expectations of the MM Committee.	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Question No. 4: Student has answered the question in an accurate and detailed manner. The writing style is scholarly and commensurate with Graduate School expectations. Appropriate references to historical and theoretical details were included, as necessary. Overall answer satisfied the expectations of the MM Committee.	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Question No. 5: Student has answered the question in an accurate and detailed manner. The writing style is scholarly and commensurate with Graduate School expectations. Appropriate references to historical and theoretical details were included, as necessary. Overall answer satisfied the expectations of the MM Committee.	<input type="checkbox"/>

TOTAL

 /45 pts

PORTFOLIO ITEM 3: Oral Examination

Oral Examination Date: _____

Oral Examination Grading Evaluation: (15 pts each, 45 points total)

TOTAL:

1 2 3

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Students must receive a minimum of *30 out of 45 points to Pass* the Oral Examination

 /45 pts

Please check the appropriate box below regarding the cumulative Portfolio. Comments may be added to the front or back of this form.

Please check the appropriate

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

Pass with Distinction (80-90 points)
Pass (60-80 points)
Fail (less than 60 points)

**FINAL
TOTAL:**
 /90 pts

Signatures:

Primary Advisor Name: _____ Signature: _____

Committee Member Name: _____ Signature: _____

Committee Member Name _____ Signature: _____

Date of Completion: _____

HEALTHY MUSIC MAKING

Music-making is a joyous activity, but its pursuit as a career poses many potential medical risks for musicians. These include hearing loss, overuse injuries of the joints, muscles, ligaments, and tendons (for instrumentalists), and overuse injuries of the voice (for singers). However, all of these risks can be avoided through consultation with your applied instructor and a medical professional. With their help, you can draft a personalized program that will be your path to healthy music-making.

Hearing loss: Hearing loss may be temporary or permanent and may occur as a result of prolonged exposure to high sound levels. This exposure could take place in rehearsals, practice sessions, or by using playback equipment, especially headphones, at high volume levels.

Although amplified music poses an obvious risk, rehearsals or practice sessions conducted with or in close proximity to loud instruments including percussion and brass are also potentially hazardous for good hearing health. Prevention is best achieved by limiting the length of time of exposure to loud sounds, and, when possible, lowering the volume or using earplugs. Any sound louder than 85 decibels, or the loudness of the average vacuum cleaner, can cause damage. This includes mp3 players, lawn mowers, and hair dryers, too!

If you are experiencing temporary or permanent hearing loss, loss of sensitivity to a specific range of frequencies (such as very high or very low sounds), or ringing in the ears, you should see your primary care physician or go to the Dowell Health Center. An appointment can be made by calling 410-704-2466. Students may also go to the Speech, Language and Hearing Clinic, located in the lower level of Van Bokkelen Hall—an appointment can be made by calling 410- 704-409 . A referral may be given to a specialist. The Performing Arts Medicine Association (PAMA) has a website (www.artsmed.org) which allows you to search for local qualified professionals who work primarily with musicians and other performing artists. The American Board of Medical Specialties (ABMS) has a website (www.abms.org) which can help you to locate a board-certified physician in the area.

Overuse injuries: Musicians at the college level are under great pressure to practice and rehearse for long periods of time, often at great intensity. This makes them susceptible to overuse injuries of the joints, muscles, ligaments, and tendons. Pain, tingling, heat, persistent soreness, stiffness, and cramping are all possible symptoms. Causes can include practicing for overly long periods of time, inappropriate technique, poor posture, repetition of a difficult passage for too great a period of time, and not taking breaks. Any part of the body may be affected, including the embouchure of wind and brass players.

If you are experiencing any of the above symptoms, consult your applied instructor and a medical professional. See your primary care physician or go to the Dowell Health Center. An appointment can be made by calling 410-704-2466. A referral may be given to a specialist. The Performing Arts Medicine Association (PAMA) has a website (www.artsmed.org) which allows you to search for local qualified professionals who work primarily with musicians and other performing artists. The American Board of Medical Specialties (ABMS) has a website (www.abms.org) which can help you to locate a board-certified physician in the area.

Vocal health: If you are a singer and you “lose” your voice, experience diminished range, “breathy” voice, loss of flexibility, excessive phlegm, or pain in the throat or ears, you may have sustained an overuse injury of the voice. Such symptoms could stem from many sources, including singing in a demanding range for extended periods, singing repertoire that is not suited to your range or maturity, singing repertoire that requires many “sound effects” (such as many of the current popular styles), singing for overly long periods of time with insufficient rest, singing at high volume levels for

extended periods of time, poor breathing technique, poor posture, smoking, or not warming up.

If you are experiencing any of the above symptoms, consult your applied instructor and a medical professional. See your primary care physician or go to the Dowell Health Center. An appointment can be made by calling 410-704-2466. A referral may be given to a specialist. The Performing Arts Medicine Association (PAMA) has a website (www.artsmed.org) which allows you to search for local qualified professionals who work primarily with musicians and other performing artists. The American Board of Medical Specialties (ABMS) has a website (www.abms.org) which can help you to locate a board-certified physician in the area.