



Master of Music
Admissions Policies for Music Performance and
Music Composition
2018-2019

IMPORTANT CONTACTS

THE DEPARTMENT OF MUSIC

CONTACT	OFFICE	EXT [410.704-]	E-MAIL/WEB SITE
Dr. Phillip Collister, Dept. Chairperson	CA 3095	2143	pcollister@towson.edu
Dr. Terry B. Ewell, MM Director	CA 2102	2824	tewell@towson.edu
Mary Ann Criss, Assistant to the Chair	CA 3095B	2836	mcriss@towson.edu
Debra Walker, Administrative Assistant	CA 3095	2839	dwalker@towson.edu
Music Department Website			www.towson.edu/music

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.

CONTACT	OFFICE	EXT [410.704-]
Susan Picinich, Dean	CA 3001D	3288
Greg Faller, Associate Dean	CA 3001E	6390
Karen Korthell, Executive Admin. Assistant	CA 3001	3288

OFFICE OF GRADUATE STUDIES

CONTACT	OFFICE	EXT [410.704-]	E-MAIL/WEB SITE
Dr. Janet V. Delaney, Dean	7800YR, 216	2078	jdelany@towson.edu
Robin Walczak, Exec. Admin. Assistant		2078	rwalczak@towson.edu
Erika Carlson-Hiles, Graduate Registration		2027	ecarlsonhiles@towson.edu
Graduate Admissions			http://grad.towson.edu/

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ADMISSION

Admission to the Master of Music program is granted by the Graduate School and requires a Bachelor of Music degree with a major in the area of proposed graduate study or its equivalent in addition to a successful audition for the Department of Music. A grade point average of 3.00 (B) overall or for the last 60 undergraduate semester hours is required for full admission. Conditional admission may be granted for a minimum grade point average of 2.50. Foreign students must obtain a TOEFL score of 550 or higher. TOEFL standards for students matriculating from UMBC's Post-Baccalaureate Certificate in Contemporary American Music program are stated later in this document.

AUDITION/INTERVIEW

A personal audition/interview is required where the professional competence in performance or composition is demonstrated. Once your application has been received, the graduate director will contact you to schedule an audition/interview. Audition requirements for each instrument as well as composition are cited later in this document. Applicants residing over 500 miles from Towson University may request permission to submit a video recording in place of a live audition. Students are also encouraged to schedule an interview with faculty of the Music History and Culture division on audition day to get acquainted with the requirements for graduate academic classes.

TA/GA POSITIONS IN MUSIC

Students who wish to be considered for TA positions in music theory or history & culture must complete the following by the Department of Music March audition date:

- 1) Audition or interview
- 2) Complete all application materials to Towson University and the Department of Music
- 3) Complete the music theory examination—music theory TA position only
- 4) Complete the music history and culture essay—history and culture TA position only

GA positions are available in music technology and marching band. Requirements for these positions vary by the needs of the Department of Music.

MUSIC HISTORY AND CULTURE ESSAY

Students can schedule an interview with the Music History and Culture division faculty during audition day to assess the student's background in music history and previous experience with academic writing. This interview is encouraged but not required. Students will also submit an essay in the semester prior to enrollment in graduate classes. In a required second interview, students will be advised of their preparedness to take required and elective graduate courses in Music History and Culture. Detailed information regarding interviews and the Music History and Culture essay is found later in this document.

APPLICATION PROCESS

Please contact Dr. Terry B. Ewell, MM Director, via e-mail at tewell@towson.edu or by telephone (410-704-2824) if you have any questions regarding the program or admission.

Students apply online at the following web site: <http://grad.towson.edu/>. Data from the online application is immediately uploaded into the admissions database. Printable applications are available upon request. Send emails to grads@towson.edu. Application involves submission of the materials shown below. All materials should be submitted directly to the College of Graduate Studies and Research at the following address:

Graduate Admissions
7800 York Road, Suite 216
Towson University
Towson, MD 21252

MATERIALS REQUIRED OF ALL APPLICANTS

1. General application form: <http://grad.towson.edu/>.
2. Supplemental application form specifically for the MM program available from Dr. Terry B. Ewell
3. Two reference forms with accompanying letters of recommendation. One reference should be from a current or former applied music teacher. The online reference form is available from the following link: <http://grad.towson.edu/admission/recoma.asp>.
4. Official transcript sent directly from the school where the undergraduate degree was/will be granted.
5. Auditions must be scheduled by emailing Dr. Terry B. Ewell at tewell@towson.edu.

Additional Materials Required FROM International Applicants

Information on admission to Towson University for international students is contained on this website:

<http://www.towson.edu/academics/graduate/admissions/apply/international.html>

The information includes application requirements, admissions requirements, and information on provisional admissions. There is the possibility of provisional admissions for international graduate students who meet all other requirements except for the English proficiency.

All applicants (domestic and international) will be contacted by a letter from the Graduate School regarding the ultimate disposition of their application.

AUDITION DATES AND APPLICATION DEADLINES

The Department of Music holds auditions four times annually (usually in January, February, March, and April). Applicants with a performance concentration must submit their applications two weeks prior to the published audition dates. Check the Department of Music web site for audition dates. Applicants with a concentration in composition must submit application materials by the following dates to assure consideration: December 21 for Fall semester entry and October 1 for Spring semester entry.

Auditions by video file are possible for those who live outside the Baltimore region.

AUDITION REQUIREMENTS: COMPOSITION

1. A selection of work (portfolio) that provides a profile of the quality and variety of compositional and/or arranging experience. The portfolio should include an assortment of notated works and represent completion of a Bachelor's degree in composition or the equivalent. The portfolio should include at least one work of substantial proportion. Compositions should be presented with clear music manuscript or computer notation.
2. Submit recordings of the works (if available) in portfolio. All recordings should be on a single, high quality cassette or CD with applicant's name and repertoire clearly labeled.
3. A single-page, written statement regarding musical background and goals. This should include a description of prior compositional experience, a description of compositional influences, and professional goals as a composer.

AUDITION REQUIREMENTS: PERFORMANCE

All candidates must bring a list of their repertoire to the audition. This list should be comprehensive and include dates of performances.

APPLIED INSTRUMENTS AND VOICE

BRASS INSTRUMENTS:

TRUMPET, FRENCH HORN, TROMBONE, EUPHONIUM, TUBA

Audition repertoire must include a minimum of 30 minutes of solo literature encompassing three contrasting stylistic periods and five orchestral excerpts. At least one solo work must be a complete sonata or concerto. Memorization and piano accompaniment are optional. Trumpet players are recommended to demonstrate proficiency on piccolo trumpet as well as B-flat and/or C trumpet.

CLASSICAL GUITAR

Applicants must perform a 30-minute audition demonstrating technical and musical proficiency using literature representative of contrasting styles. Applicants will also be asked to play scales and to sight-read.

JAZZ/COMMERCIAL PERFORMANCE

Applicants must be prepared to perform three compositions. One of the compositions presented must be a standard jazz tune. One must be based on “I Got Rhythm” progression. The third may be a standard jazz blues, ballad, or an original composition in any jazz style. The university will provide a stereo system (turntable, cassette, or compact disk) for the audition if the applicant wishes to use a recorded rhythm track (such as the Jamey Aebersold Series). Applicants may choose to provide their own rhythm section, consisting of piano or guitar, bass, and drums. The university will have a piano available upon request.

KEYBOARD INSTRUMENTS:

PIANO

Applicants must perform a 30-minute audition demonstrating technical and musical proficiency using representative literature of contrasting styles. While no specific repertoire is mandated, the program should include at least three contrasting styles. Examples of representative literature include preludes and fugues from *The Well-Tempered Clavier* by J. S. Bach; Sonata in F minor, Op. 57, by Beethoven; *Andante spianato and Grande Polonaise*, Op. 22 by Chopin; and *Piano Variations* by Aaron Copland. The selections must be played from memory. The applicant may use his/her undergraduate recital repertoire as the audition. All applicants will be asked to sight read and may be asked to play scales

and/or arpeggios. Applicants will be judged not only on the quality of their performance, especially with regard to accuracy of notes, rhythm, etc., but also on the level of musicianship exhibited at the audition.

ORGAN

The audition will be in the form of a program selected by the applicant, the duration of which must be at least 30 minutes. No specific repertoire is required, but the following should be used as a guide, and all categories of the literature should be covered.

1. Works from early Spanish, early Italian, early French, or 17th century North German repertoire.
2. A major work of J. S. Bach (a prelude and fugue, toccata, or similar work).
3. A chorale setting of J. S. Bach which is either in trio form or a florid treatment of the chorale melody.
4. A major work of the romantic period, either French or German.
5. A contemporary work written after 1930. The style should contrast with that of the romantic-period work selected.
6. Sight Reading.

Applicants are judged not only on the quality of performance, especially in matters of accuracy of notes, rhythm, etc., but also on the level of musicianship exhibited at the audition.

PERCUSSION

Applicants must perform one work for solo marimba or vibraphone demonstrating four-mallet technique and one etude, solo, or orchestral excerpt demonstrating two-mallet technique; one snare drum solo, etude or orchestral excerpt; and one timpani solo, etude, or orchestral excerpt. World percussion techniques and/or drum set are optional. All applicants will be asked to sight read on marimba and snare drum.

STRINGED INSTRUMENTS: VIOLIN, VIOLA, CELLO, DOUBLE BASS

Audition Requirements: 1. two contrasting movements from a Sonata, Suite, or Partita by J. S. Bach from memory, 2. the first movement of a major concerto, and 3. one of the following: a contrasting movement of the same concerto, a sonata movement, or a virtuoso piece.

VOICE

Six selections as follows (Nos. 1-5 memorized):

1. Art song in English.
2. Art song in Italian.

3. Art song in French.
4. Art song in German.
5. Operatic aria in original language and key.
6. Oratorio aria in original language and key.

All candidates must perform the equivalent of an undergraduate senior vocal recital. Each candidate's potential for completing the Master of Music Degree in Voice Performance will be judged according to the following criteria:

1. Musical skills: accuracy, phrasing, general musicality.
2. Basic knowledge of English, Italian, French and German diction.
3. Vocal skills appropriate for study of advanced vocal literature.
4. Performance potential: stage presence, poise, interpretation, expression, and communication.

WOODWINDS:

FLUTE

Applicants must perform a 30-minute audition which include at least three representative works from the Baroque, Classical, Romantic or Contemporary periods. At least one work must be a complete sonata or concerto. Memorization and piano accompaniment are optional. Applicants will also be asked to sight read.

CLARINET

Applicants must perform a minimum of two major solo works, one from the 20th century and one from the 18th or 19th century. Orchestral excerpts from the Bonade or McGinnis Book I or II should also be included.

BASSOON AND OBOE

Applicants must perform a 30-minute audition including at least three representative works from the Baroque, Classical, Romantic or Contemporary periods. Memorization and piano accompaniment are optional. All applicants will be asked to sight read.

SAXOPHONE

Two contrasting complete pieces of considerable difficulty. Works by Albright, Dahl, Ibert, Denisov, Descenclos, Claude T Smith, Gotkovsky, and others serve as excellent examples of compositions to prepare for the audition.

MUSIC THEORY PLACEMENT EXAM (OPTIONAL)

Those students with graduate level competencies in music theory may test out of MUSC 629, Concepts of Music Theory. Successful students will take MUSC 631, Advanced Theory. The theory exam is designed to be diagnostic, and questions may be asked in a wide variety of formats. Complete information including a practice test and online resources are available at

<https://www.towson.edu/cofac/departments/music/programs/musictheory.html>

Students should review and possess fluency in the following areas:

1. Have complete mastery and fluency with all music rudiments.
2. Know the conventions of common practice voice leading and part writing rules.
3. Know how to recognize all cadence types.
4. Know the functional use of all diatonic and chromatic harmonies in the common practice.
5. Know how to recognize non-harmonic tones.
6. Be able to analyze a tonal work.
7. Know how to recognize phrase structures.
8. Be able to analyze simple and large-scale forms.
9. Have the ability to do melodic and harmonic dictation.
10. Have the ability to sing a modulating tonal melody at sight.

The following textbooks are recommended for study:

1. Roig-Francoli, *Harmony in Context*, McGraw Hill
2. Aldwell & Schachter, *Harmony and Voice Leading*, Wadsworth Publishing
3. Laitz, *The Complete Musician*, Oxford University Press

Placement for music theory courses will be determined on the following criteria based on the optional theory exam.

- 1) Students scoring 80% or above may enroll in any graduate-level music theory course.
- 2) Students scoring below 80% must enroll in Concepts of Music Theory (MUSC 629) as part of their degree program. Once Concepts of Music Theory (MUSC 629) has been completed with a grade of C or higher, students are eligible to take any other graduate-level music theory course.

For further information contact:

Dr. Kalin Kirilov

Department of Music

Towson University

Towson, MD 21252

410-704-2819

kkirilov@towson.edu

MUSIC HISTORY AND CULTURE ESSAY AND INTERVIEW (REQUIRED)

1. During audition day, students will have a 30-minute meeting with faculty of the Music History and Culture division to discuss their previous experience with music history classes and academic writing. Students will have the opportunity to ask questions about graduate academic classes. This meeting is optional but greatly encouraged.
2. At the time of matriculation in the program, students will receive instructions for an essay to be submitted by May 7th for fall enrollment and by December 1st for spring enrollment. In this essay, students should demonstrate appropriate knowledge of music history, written organization and clarity, appropriate format and citations, and critical thinking commensurate with academic writing required for graduation from an undergraduate degree program in music or its equivalent. Submission of this essay is required of all applicants to the graduate program.
3. All students entering the graduate program are required to meet with a member of the Music History and Culture division. The Music History and Culture Division will schedule these interviews for the first week of classes in the fall and spring semesters. In this meeting students will receive an assessment of their readiness to take required and elective graduate classes in Music History and Culture. This interview is required and serves as an important advisory component for the student's enrollment in graduate-level music history courses.

MUSIC HISTORY AND CULTURE ESSAY

The following are general guidelines for submitting the Music History and Culture essay:

1. Essays should contain approximately 1,200-1,500 words and include, when appropriate, examples and references.

2. Students should submit the essay in .pdf format through email to the Music History and Culture coordinator (email address below) by May 7th for fall enrollment and by December 1st for spring enrollment
3. A selection of essay prompts will be provided from which students will choose. Prompts (see below) will be general enough for students to draw on their own knowledge of music history and culture.

Students who have specific questions about essay preparation are invited to contact:

Dr. Cristina Magaldi (Coordinator, History and Culture Division)

Department of Music

Towson University

Towson, MD 21252

410-704-2812

cmagaldi@towson.edu

MUSIC HISTORY AND CULTURE

Assessment essays prompts

Respond to one prompt from the following list in 5 to 6 double-spaced pages in 12-point font. You are expected to make use of your own knowledge and experience, as well as any other necessary sources.

- Chose significant examples of the integration of traditional instruments and non-western music into twentieth- and twenty-first-century music and discuss them with reference to specific repertory.
- Discuss the changing constitution of the orchestra over time, focusing on one specific point in its history. Provide specific examples of repertory to illustrate your points.
- Louis Armstrong was once asked “What is jazz?” His answer was, “Man, man, if you gotta ask, you’ll never know.” Consider the ramifications of his response, providing at the same time a cogent definition of “What is jazz?” Cite performers/composers and pieces to illustrate your answer.
- Patronage has always been an important means of support for composers, performers, and teachers. Discuss the role of patronage in one of the following time periods: 1600–1780; 1780–1920; 1920–1960; 1960–present.
- Performer improvisation is essential to many different forms, genres, and historical periods of music. Discuss two examples, from two different genres and historical periods, that

demonstrate the importance of improvisation in the creation of musical meaning and the communication of meaning to an audience.

- The United States in the 21st century presents a diverse musical landscape. Discuss how this relates to a view that each of us may participate in many overlapping musical cultures rather than just one, and whether or not the term multiculturalism can be used to describe the musical mind of a single person. Support your ideas with references to two contrasting musical examples from this century.
- How has the cultural and historical context in the United States, especially circumstances unique to the American experience, affected the music made by Americans? Write an essay that compares and contrasts three different instances, selected from throughout this nation's history AND across different genres, that you believe best illustrate this topic.
- The use of borrowed material is a common feature of music. Discuss the types of borrowings that occur citing examples from music literature to illustrate your points.
- Write an essay that compares and contrasts several examples, representing different chronological period and genres, in which the specific cultural or historical circumstances surrounding the music's creation left a particular impact on the resultant style of the work.
- Write an essay that explores how composers of the 20th and 21st centuries sought to achieve "new sounds" in their compositions while at the same time maintaining connections with the music of the past.