



Master of Music
with concentrations in
Music Performance and Music Composition

2013-2014
HANDBOOK

IMPORTANT CONTACTS

THE DEPARTMENT OF MUSIC

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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.

CONTACT	OFFICE	EXT [410.704-]
Susan Picinich, Dean	CA 3001D	3288
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OFFICE OF GRADUATE STUDIES

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Robin Walczak, Exec. Admin. Assistant		2078	rwalczak@towson.edu
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Graduate Admissions			http://grad.towson.edu/

WELCOME

Towson University's Department of Music is pleased to welcome you to the Master of Music program in Performance or Composition. This handbook includes the program's requirements and procedures 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/literature. 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.

Patrick Roulet, DMA
MM Director

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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 credits 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.

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 MM 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.

MUSIC THEORY AND MUSIC HISTORY PLACEMENT EXAMINATIONS

Placement examinations in music history and music theory are required before beginning formal coursework. The results of these examinations are used to advise students as to their readiness for required courses. Students who score low on these examinations may be required to take courses to address any deficiencies. Detailed information regarding Placement Examinations is contained on pages 11-12 of this document.

APPLICATION PROCESS

Please contact Dr. Patrick Roulet, MM Director, via e-mail at proulet@towson.edu or by telephone (410-704-2833) if you have any questions regarding the program or admission.

Students may 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:
<http://grad.towson.edu/program/master/musc-mm/ar-musc-mm.asp>
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 may be scheduled by emailing Dr. Patrick Roulet at proulet@towson.edu. The

ADDITIONAL MATERIALS REQUIRED FROM INTERNATIONAL APPLICANTS

1. Documentation of a score of 550 or higher on the TOEFL (Test of English as a Foreign Language) as a condition of admission. TOEFL Standards for students enrolled in UMBC's Post-Baccalaureate Certificate in Contemporary American Music program are shown later in the appended collaborative agreement.
2. Academic degree verification by an appropriate credential service is required of applicants with degrees from institutions outside of the United States.

Applicants 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 three times annually (usually in January, February, and March or 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.

AUDITION REQUIREMENTS: COMPOSITION

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.

JAZZ/COMMERCIAL COMPOSITION

1. A cross-section 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 applicant's 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 submitted may include but are not limited to non-jazz works. 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 name and compositions 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: 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.

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.

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

Applicants must perform two contrasting movements from a sonata, suite, or partita by J. S. Bach. Also required is the first movement of a major concerto and 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 that features a minimum of four compositions—one each from the Baroque, Classic, Romantic, and Contemporary periods. Representative literature includes sonatas by J. S. Bach, concertos by W.A. Mozart, and sonatas by Reinecke or Piston.

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 representative works from the Baroque, Classical, Romantic and Contemporary periods. 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.

PLACEMENT EXAMINATIONS

Placement Exams are required of all new graduate students and must be taken at the earliest offering when entering the program.

Students are expected to prepare for these exams and demonstrate knowledge of music history and music theory commensurate with graduation from an undergraduate degree program in music or its equivalent. Materials to assist candidates preparing for these examinations as well as sample questions and online resources are available below and/or on the links provided. Students must take both Graduate Placement Exams before being formally enrolled in graduate-level music history and music theory courses.

These exams are generally given in the week preceding the start of fall classes (usually from 5:00 to 8:30 p.m. two work days before the Fall Semester and 9:00 a.m. to noon the Saturday before Spring Semester). Consult the MM Program Website for information about the exam. Students who are required to take Concepts of Music Theory (MUSC 629) and/or Perspectives in Music History (MUSC 621) may count these courses as electives. Students with very low scores on either exam may be required to take undergraduate music theory or music history/literature classes that cannot be applied to the degree. Exam descriptions are shown below.

THEORY PLACEMENT EXAM

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 <http://grad.towson.edu/program/master/musc-mm/musictheory.asp>

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.

1. Students scoring 80% or above demonstrate an appropriate knowledge of the subject matter and may enroll in any graduate-level music theory course.
2. Students scoring between 60-79% display some deficiency but must enroll in Concepts of Music Theory (MUSC 629) as part of their degree program with the understanding that they pursue individual remediation concurrently with coursework. Appropriate remediation is determined in consultation with the Coordinator of the Music Theory Division. Once Concepts of Music Theory (MUSC 629) has been passed, students are eligible to take any other graduate-level music theory course.
3. Students scoring below 60% will not be allowed to enroll in graduate-level music theory courses until one of the following conditions is met: 1) review undergraduate-level Music Theory, retake the exam, score 60% or higher and follow the guidelines as stated in 1 or 2 above; 2) undertake appropriate undergraduate music theory coursework (recommended to be taken at Towson University) approved by the Program Director before enrolling in graduate-level music theory courses. This undergraduate coursework must be completed with a grade of C or higher.

For further information contact:

Dr. Jonathan Leshnoff
Department of Music
Towson University
Towson, MD 21252
410-704-2845
jleshnoff@towson.edu

MUSIC HISTORY AND LITERATURE PLACEMENT EXAM

The Graduate History and Literature Examination consists of the following parts:

I. Aural Recognition: (10 minutes) Consists of a series of musical examples of one minute or less duration each played once. You will identify each example according to style period (Baroque, Classic, etc.), genre (Mass, Cantata, Oratorio, etc.), and composer (you must suggest a likely composer on your own).

II. Score Recognition: (10 minutes) Identify written excerpts (one or two pages each) by style period, genre, and composer giving an explanation to justify your choices. Elements such as instrumentation, orchestration, texture, harmony, rhythm, form, genre, text setting, and style may form part of your justification.

III. Musical Terms and Concepts: (15 minutes) In this section you will be given definitions for which you must supply the appropriate term and a potential composer associated with it. This section is organized by style period.

IV. Musical Forms: (10 minutes) You will be presented with a list of traditional forms from which you will provide diagrams for several as requested. Examples could include scherzo-trio, concerto, etc.

V. Name the Composer: (10 minutes) Standard compositions are grouped by fours and you will indicate the composer for three in each group. Examples might include *The Creation*, “Jupiter” Symphony, *An die ferne Geliebte*, *Pierrot lunaire*, *Night in the Tropics*, *Nixon in China*, etc. Examples come predominantly from 1600 to the present.

VI. Write two 15-minute essays: (30 minutes) Subjects are different for Classical and Jazz concentrations and should be answered according to the program to which you have been accepted. Essays require students to consider an issue from a variety of approaches. Examples could include (classical concentration): the use of pre-existent music in compositions from 1950-2000, or the impact of Beethoven on classical forms found in the works of Haydn and Mozart; (jazz concentration) a significant figure in the field of jazz composition and performance, or the impact of the electric guitar on the history of jazz.

Essays are graded according to content, organization, and written expression in English.

Suggestions for Exam Preparation

Undergraduate students at Towson University study Peter Burkholder’s *A History of Western Music*, 8th edition (New York: W. W. Norton, 2010) and the ancillary anthologies and recordings that accompany it. This is a particularly excellent series of books to review for your placement examination. We also recommend texts by Mark Evans Bond (*A History of Music in Western Culture*, 2009) and Richard Taruskin (*Oxford History of Western Music*, 2009).

A graduate review course at Towson uses a more affordable 1991 book entitled *Harper Collins College Outline History of Western Music* by Hugh Miller.

Since many students applying to the Graduate MM program at Towson University have not had a comprehensive history of music survey in several years, it is highly recommended that you review a significant textbook and the music literature that accompanies it.

Placement for music history and literature courses will be determined on the following criteria.

1. Students scoring 80% or above demonstrate an appropriate knowledge of the subject matter and may enroll in any graduate-level music history course.
2. Students scoring between 60-79% display some deficiency but must enroll in Perspectives of Music History (MUSC 621) as part of their degree program with the understanding that they pursue individual remediation concurrently with coursework. Appropriate remediation is determined in consultation with the Coordinator of the Music History and Literature Division. Once Perspectives of Music History (MUSC 621) has been passed, students are eligible to take any other graduate-level music history course.
3. Students scoring below 60% will not be allowed to enroll in graduate-level music history courses until one of the following conditions is met: 1) review undergraduate-level music history, retake the exam, and score 60% or higher and follow the guidelines as stated in 1 or 2 above; 2) undertake appropriate undergraduate coursework (recommended to be taken at Towson University) approved by the Program Director before enrolling in graduate-level music history courses. This coursework must be completed with a grade of C or higher.

Students who have specific questions about exam preparation are invited to contact

Dr. Carl B. Schmidt (Coordinator, History and Literature Division)
Department of Music
Towson University
Towson, MD 21252
410-704-2830
cschmidt@towson.edu

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 three 500-level courses can be applied toward the program of study.

TRANSFER CREDIT

Six credit hours 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 (21 credits)

Applied Lessons - (one-hour private lessons)	12 credits
Advanced Theory (MUSC 631)	3 credits
Music Bibliography & Research (MUSC 685)	3 credits
Ensembles	2 credits
Recital (MUSC 795 or MUSC 798)	1 credit

ELECTIVE COURSES (10 credits)

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 credits may be applied lessons and/or ensembles. Concepts of Music Theory (MUSC 629) and/or Perspectives in Music History (MUSC 621) may be counted as elective courses.

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 credits
MUSC 543 (Instrumental Pedagogy)	1 credit
MUSC 560 (Piano Pedagogy)	3 credits
MUSC 562 (Guitar Pedagogy)	3 credits

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.

Upon successful completion of the recital, an archival CD and a program copy must be submitted to the MM Director for retention in the student's permanent file. 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 797) 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.

A composition student must formally apply to present his/her 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.

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. Each MM student with a performance track must inform the MM Director of his/her 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 music literature 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 via hard copy unless faculty request or authorize electronic submissions. Students are required to submit appropriate musical scores with their paper 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 student and members of his/her committee 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.
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 consistent with practices shown in the most recent edition of Diana Hacker, *A Writer's Reference* (Boston and New York: Bedford/St.

Martin's) is expected. Forms must comply with CMS (Chicago Manual of Style) conventions. Information about the Hacker text can be found at dianahacker.com/writersref.

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 scope and content must be defined by students in their proposals.

Content for Composition Majors

In-depth discussion of two works presented on the recital. 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, the student submits the accepted paper to the remaining members of his or her 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, the student is granted permission to schedule the oral defense by consulting with his/her 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 the semester, students must present a final copy of the Recital Research Paper signed by every member of his/her 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.

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 music literature 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 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 with grade of B or higher from a TU graduate history and literature with 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.

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.

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.