



Music Department

GRADUATE STUDENT HANDBOOK

Revision: March 27, 2023

This handbook is a comprehensive resource for policies and procedures that pertain to graduate students in the master's and doctoral programs for Composition, Music History, Music Technology, and Performance. Information on faculty and courses is available on our website. The website for Five Towns College students is <https://ftc.edu>

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## 1 Overview

This handbook describes the requirements for admission to the graduate program of the Music Division, the requirements to earn a graduate degree, and all associated policies and procedures.<sup>1</sup> Students in the Music Division graduate programs are responsible for understanding the material in this handbook. Different fields of study are delineated throughout the handbook.

The Division of Music at Five Towns College (FTC) offers the following MM and DMA degrees:

Master of Music- Deg. Code: MM

1. Composition
2. Music History
3. Music Technology
4. Performance

Doctor of Musical Arts - Deg. Code: DMA

1. Composition and Arranging
2. Music History and Literature
3. Performance

Earning a graduate degree in music provides graduate students with valuable professional development experience as well as a competitive edge at any career stage. Graduate programs are designed to be both challenging and rewarding with coursework that inspires and prepares students for a variety of careers. Students will have a dynamic, hands-on higher education experience as they are trained under the guidance of dedicated faculty who are experts in the music and entertainment industries.

## 2 Degree Objectives

### Master of Music Degree Programs

The MM degree is offered in Composition, Music History, Music Technology, and Performance. It provides qualified students with the opportunity to advance their studies and research in the field of music.

The program is designed to meet the needs of professional musicians, audio recording engineers, multimedia specialists, and active professionals working in the music industry, music education, or a music-related field. Courses of study are flexible and individualized to assist students in reaching current and future goals. Students meet each semester with their Graduate Advisor to plan their academic program. Candidates for the degree can perform with an ensemble during each semester of study.

All candidates for admission are expected to demonstrate musical skills and a commitment to the advancement of their personal and professional accomplishments. Completion of a bachelor's

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<sup>1</sup> Please note that there is a separate handbook for the MM and DMA in Music Education. The handbook for the MM in Music Education can be accessed at [\[link\]](#). The handbook for the DMA in Music Education can be accessed at [\[link\]](#).

degree in music or a related field with at least 36 credits of applied music courses and a 2.75 G.P.A. is required for admission to the MM degrees.

Students in the MM program take courses in the music core as well as courses for their specific field. Students are required to take 12 credits in the music core and 18 credits in their selected specialization to complete the 30-credit requirement for the MM degree.

The graduate program leading to the MM degree is planned for two semesters of full-time study. Many students, however, take two years or more to complete all requirements. Graduate courses are scheduled for the late afternoon or early evening for the convenience of working students.

Candidates for the MM degrees must complete the following graduation requirements within five years of the date of matriculation:

1. Satisfactory completion of thirty (30) credits of course work that are designed to have the student acquire knowledge, expertise, and research skills in the field.
2. Passing the comprehensive exams.
3. A minimum of 15 credits at the College.
4. A minimum Grade Point Average of 3.0.
5. A minimum grade of B in all specialty courses.
6. A research project or recital approved by the Graduate Academic Standards Committee.

If continuous matriculation has not been maintained, a reevaluation of credentials will be required.

### **Doctor of Musical Arts Degree Programs**

The DMA program requires outstanding scholarship and research culminating in a dissertation that contributes to the general fund of knowledge in the particular field of study. Completion of an appropriate master's degree is a prerequisite to doctoral study. Qualified doctoral candidates must earn a minimum of 60 credits beyond the master's level maintaining a 3.0 GPA or higher. Upon the completion of coursework and successfully passing the comprehensive exams, the student begins the dissertation process.

DMA degrees at FTC are intended for those planning to work at the most advanced academic and professional levels of musical endeavor. Upon admission, students will be expected to achieve competence as musicians and scholars who can communicate effectively both orally and in written form.

Candidates for the DMA degrees must complete the following graduation requirements within ten (10) years of the date of matriculation:

1. Satisfactory completion of sixty (60) credits of course work that are designed to have the student acquire knowledge, expertise, and research skills in the field.
2. Passing the comprehensive exams.
3. A minimum of 12 credits at the College.
4. A minimum Grade Point Average of 3.0.
5. A minimum grade of B in all courses.
6. A dissertation approved by an appointed committee and/or recital(s) approved by the Graduate Academic Standards Committee.

If continuous matriculation has not been maintained, a reevaluation of credentials will be required.

### **3 Transfer Credits**

Graduate courses completed with a grade of A or B from an accredited institution may be presented for transfer of credit with the approval of the Director of Graduate Studies.

Undergraduate courses (100-400 level) may not be counted for credit towards a master's degree. Students who have taken graduate work at another institution may transfer up to fifteen (15) credits towards the Master of Music degree and twelve (12) credits for the DMA degree if the course work was taken within three years preceding matriculation at Five Towns College and were not applied to completion of another degree. The number of credits and type of course work transferred must be approved by the Graduate Academic Standards Committee and the College reserves the right to not accept transfer credits. Students planning to take graduate courses for transfer credit at other institutions must have advance approval in writing from the Academic Affairs Office.

### **4 Time Limitations and Leave of Absence**

Students in the master's program must complete their studies within five years. Students in the doctoral program must complete 12 credits during the first two years of study and all requirements within ten years of the date of matriculation. Exceptions are granted only in medical emergencies with the permission of the Graduate Academic Standards Committee. Other exceptions are reviewed on a case-by-case basis.

The following regulations are in effect for all doctoral students:

1. Students must register for MUS 801 - Doctoral Advisement each semester after completion of EDU 652 - Doctoral Seminar I. Registration for Doctoral Advisement entitles students to access both the main and graduate libraries and consult with their major professor regarding their research project/dissertation.
2. Any student who is still within the ten years for degree completion must register for at least one three-credit hour course during fall and spring semesters. If the student is not registered for a three-credit hour course, they must register for MUS800 – Continuous Registration or they will lose matriculation status.

Students who fail to maintain matriculation by the end of the given semester will be withdrawn and must reapply for admission to continue working towards their degree. Readmission to the program is not guaranteed. In extraordinary cases, a student may be granted a leave of absence upon written application to the Director of Graduate Studies and with the approval of the provost. A leave of absence is typically only granted in cases of serious illness. The duration of the leave may be counted as part of the ten years allowed for completion of the degree.

### **5 Calendar**

A list of relevant deadlines, holidays, and events can be found on the Five Towns College website under "Academics". Please note that relevant deadlines related to degree conferred dates can be found there.

## **6 Non-matriculated Students**

Students who do not wish to enroll in a degree program are permitted to register as non-matriculated students. These students are not eligible for independent study or advisement.

International non-matriculated students taking fewer than 12 credits a semester for the MM degree or 9 credits for the DMA degree are not eligible for a student visa. All non-matriculated students taking 6 or more credits a semester must comply with New York State immunization regulations.

## **7 Admission Policies and Procedures**

### **Establishment of Matriculation for the MM degree:**

All applicants for admission into the MM degree must submit the following:

- A completed application.
- Official transcripts documenting the successful completion of an appropriate bachelor's degree with a G.P.A. of 2.75 or better.
- Two letters of recommendation.
- A personal statement.
- Additional materials specific to the degree program of interest. See below.
- Evidence of English Proficiency – TOEFL total score of 80 or higher.

After all materials have been submitted, they will be reviewed by the Graduate Admissions Review Committee. Once they are approved a faculty member will contact the candidate to set up an interview and audition. All MM candidates are expected to perform two musical selections on their major instrument/voice that best represent the applicant's stylistic preferences and technique. See the audition specifics below.

The Graduate Academic Standards Committee evaluates applications for matriculation based on the following criteria: (1) applicant's grade point average from previous degree programs; (2) letters of recommendation; (3) personal interview; (4) audition; and (5) individual requirements outlined in the descriptions for each of the programs (listed below).

### **MM in Composition**

Working knowledge of harmony, musical notation, and instrumentation is essential for this degree. Acceptance into the program will be based upon an interview, audition, and evidence of creative talent demonstrated in a portfolio of three original works. These three works may be in classical, jazz, commercial, electronic or media-related genres. One of the selections may be an arrangement, for those with that particular area of interest. Scores and recordings are required.

### **MM in Music History**

Applicants must submit a substantial historical research essay demonstrating a high level of scholarly potential. The paper can be an excerpt of an undergraduate thesis, or any term paper

from an undergraduate music history class. While there is no required length of the written submission, the papers should demonstrate the potential to conduct scholarly research on the graduate level.

### **MM in Music Technology Requirements**

Applicants must have an advanced understanding of audio equipment, console signal flow, microphone categories and techniques, and DAW software. Candidates should be prepared to demonstrate their competencies in these areas during an interview.

### **MM in Performance Requirements**

Live auditions are required. Note that international students may submit auditions via links, audio files, or a zoom conference. Students outside of the tri-state area may request this accommodation as well.

Instrumental candidates may bring an accompanist or backing track if needed. For vocal candidates, sheet music is required for both selections and must be performed with live accompaniment.

#### **Vocal:**

*Repertoire:* Two memorized selections of contrasting style and tempo that best represent the singer's stylistic abilities, technique, and stage presence. Two genres preferred. Sight Singing expected.

#### **Instrumental:**

*Scales:* Major, minor (natural, harmonic, melodic), and chromatic scales (two octaves).

*Chords:* (guitar, mallet percussion). Major, minor triads, dominant seventh, and major and minor seventh chords.

*Repertoire:* Two selections in contrasting styles are required, which will demonstrate technical ability, tone quality, musicality, and sense of style.

#### **Piano, Woodwinds, Brass:**

Applicants should be prepared to perform two pieces of contrasting style or genre which represent technical ability, tone quality, musicality, and sense of style. Please be advised all selections should be at a NYSSMA level 5 or above. If you have further questions about repertoire selections, please reach out to the Coordinator of Graduate Studies.

#### **Guitar, Bass:**

Applicants should be prepared to perform two pieces of contrasting style or genre which represent technical ability, tone quality, musicality, and sense of style. Please be advised all selections should be at a NYSSMA level 5 or above. If you have further questions about repertoire selections, please reach out to the Coordinator of Graduate Studies.

#### **Percussion:**

Percussion applicants should be prepared to:

- Play two drum set selections in contrasting styles. OR
- Play 2 contrasting percussion selections (i.e. snare and mallets) OR



-Play one percussion selection and one drum set selection.

The College will provide guitar and bass amps, drum set, and vibraphone.

### **Establishment of Matriculation for the DMA degree:**

All applicants for admission into the DMA must submit the following:

- A completed application
- Official transcripts documenting the successful completion of an appropriate master's degree with a GPA of 3.0 or better.
- An audition (Composition/Arranging and Performance) and/or interview.
- Three letters of recommendation.
- A CV or resume.
- Evidence of English Proficiency – TOEFL total score of 100 or higher.

After all materials have been submitted, they will be reviewed by the Graduate Admissions Review Committee. Once they are approved a faculty member will contact the candidate to set up an interview and/or audition. The Graduate Admissions Review Committee evaluates applications for matriculation based on the following criteria: (1) applicant's grade point average from previous degree programs; (2) letters of recommendation; (3) personal interview; and (4) individual requirements outlined in the descriptions for each of the programs (listed below).

### **DMA in Music History and Literature Requirements**

In this program the candidate will acquire the appropriate tools and methods of research in both history and literature. The candidate will also research any cultural area or historical aspect of music that adds to the body of knowledge of music history and literature. A broad background in the humanities and social sciences is one of the essentials for this degree. The program emphasizes the scholarly study of music and its relationship to other fields such as social, political, and art history. Competencies include bibliographic research, analytic techniques, and writing skills. The ability to work conceptually with the relationships between music and music literature within cultural and historical contexts is essential, as is knowledge of various historical periods. The ability to produce and defend scholarly work is important as well.

Acceptance into the program requires an interview and submission of two substantial historical research essays demonstrating a high level of scholarly potential. These papers should each be 15-20 pages in length, and they may be drawn from a master's thesis.

### **DMA in Composition/Arranging Requirements**

This program offers the student an opportunity to further their skills for a career as a composer, arranger and/or a college teacher of music theory and composition. Thorough knowledge of contemporary harmony and a background in orchestration is essential for this degree. The program stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies must include a broad knowledge of historical and contemporary compositional practices, music theory, history, and criticism. The program involves the utilization and application of this knowledge to the compositional process.

Acceptance into the program will be based upon an interview, an audition, evidence of creative talent, and a knowledge of craftsmanship in writing music demonstrated in a portfolio of compositions/arrangements that includes both the scores and recordings. The portfolio should consist of three original works, which may be in classical, jazz, commercial, electronic or media-related genres. Two of the selections may be arrangements, for those with that particular area of interest. The work must provide evidence of superior potential and creativity in a variety of settings. Please see the General Audition Guidelines in Appendix B.

Applicants must submit an original essay of at least 1500 words on a musical subject of their choice. The essay must be typed and supported by citations and references.

### **DMA in Performance Requirements**

Degrees in this area are awarded for instrumental or vocal performance. In addition to demonstrating the technical achievements of the artist-performer, the candidate is expected to exhibit a thorough knowledge of the theoretical, pedagogical, and historical aspects of instrumental/vocal performance as well as knowledge of its literature.

Applicants must submit an original essay of at least 1500 words on a musical subject of their choice. The essay must be typed and supported by citations and references.

Acceptance in the performance program requires an audition demonstrating exceptional musical skills. Please see the General Audition Guidelines in Appendix B. Live auditions are required. Note that international students may submit auditions via links or video files. Students outside of the tri-state area may request this accommodation as well. Students are required to bring sheet music to the audition. Candidates may bring an accompanist and instrumentalists may use a backing track.

## **8 Plan of Study**

Students will work with their advisor to select courses to complete a Plan of Study that fulfills degree requirements. The Coordinator of Graduate Music Studies will periodically meet with students to review progress towards the completion of degree requirements.

### **The Plan of Study for Master's Students:**

All MM students must take 12 credits of core curriculum courses selected from the list below.

- EDU551 - Research Methods and Materials **Credits: 3**
- Music History Elective **Credits: 3**
- Music Theory/Analysis Elective **Credits: 3**
- Music Technology Elective **Credits: 3**

Below are the 18 credits of courses required for all students in their specified fields of study:

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### **MM in Composition:**

- **AML541** – Applied Composition Lesson **Credits: 2**
- **AML542** – Applied Composition Lesson **Credits: 2**

- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **MUS614** – Composers Workshop **Credits: 3**
- **MUS\_\_\_\_** - Composition Elective **Credits: 3**
- **MUS\_\_\_\_** - Composition Elective **Credits: 3**
- **MUS\_\_\_\_** - Elective **Credits: 3**

**MM in Music History:**

- **MUH511** – Introduction to Musicology **Credits: 3**
- **MUH512** – Public Musicology **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUS552** – Project Seminar **Credits: 3**

**MM in Performance:**

- **AML541** – Applied Lesson **Credits: 2**
- **AML542** – Applied Lesson **Credits: 2**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **MUS521** – Advanced Improvisation **Credits: 3**
- **MUS\_\_\_\_** - Performance Elective **Credits: 3**
- **MUS\_\_\_\_** - Composition Elective **Credits: 3**
- **MUS\_\_\_\_** - Elective **Credits: 3**

**MM in Music Technology:**

- **AUD531** – Audio Electronics Application **Credits: 3**
- **AUD561** – Music Production **Credits: 3**
- **AUD581** or **MUS542** Project Seminar **Credits: 3**
- **AUD541** – Acoustic Sound Design **Credits: 3**
- **AUD631** – Audio Mastering **Credits: 3**
- **AUD582** or **MUS543** Project Seminar **Credits: 3**

**The Plan of Study for Doctoral Students:** includes 30 credits of core curriculum courses selected from those listed below and 12 credits of free electives.

- **EDU 541** - College Teaching **Credits: 3**
- **EDU 651** - Doctoral Research **Credits: 3**
- **EDU 652** - Doctoral Seminar 1 **Credits: 3**
- **MUH \_\_\_\_** - Music History Elective 500-800 Level (1) **Credits: 3**
- **MUH \_\_\_\_** - Music History Elective 500-800 Level (2) **Credits: 3**
- **MUH \_\_\_\_** - Music History Elective 500-800 Level (3) **Credits: 3**
- **MUH \_\_\_\_** - Music History Elective 500-800 Level (4) **Credits: 3**
- **MUS \_\_\_\_** - Music Technology Elective (1) **Credits: 3**
- **MUS \_\_\_\_** - Music Theory/Analysis Course (1) **Credits: 3**
- **MUS \_\_\_\_** - Music Theory/Analysis Course (2) **Credits: 3**

Below are the 18 credits of courses required for all students in their specified fields of study:

**DMA in Composition and Arranging:**

- **AML741** – Applied Composition Lesson **Credits: 2**
- **AML742** – Applied Composition Lesson **Credits: 2**
- **AML841** – Applied Composition Lesson **Credits: 2**
- **AML842** – Applied Composition Lesson **Credits: 2**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **MUS714** – Composers Workshop 2 **Credits: 3**
- **MUS\_\_\_\_** - Composition Elective **Credits: 3**
- **MUS\_\_\_\_** - Composition Elective **Credits: 3**

**DMA in Music History and Literature:**

- **MUH511** – Introduction to Musicology **Credits: 3**
- **MUH512** – Public Musicology **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**
- **MUH\_\_\_\_** - Music History Elective **Credits: 3**

**DMA in Performance:**

- **AML741** – Applied Lesson **Credits: 2**
- **AML742** – Applied Lesson **Credits: 2**
- **AML741** – Applied Lesson **Credits: 2**
- **AML742** – Applied Lesson **Credits: 2**
- **ENS\_\_\_\_** - Ensemble Elective **Credits: 1**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **ENS\_\_\_\_** - Ensemble Elective **Credit: 1**
- **MUS\_\_\_\_** - Comp/Arranging Elective **Credits: 3**
- **MUS\_\_\_\_** - Performance Elective **Credits: 3**

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## **9 Recitals/Final Projects**

### **MM Recitals/Final Projects**

Recitals must be planned well in advance. Recital proposals with programs and program notes are due by the fourth week of the recital semester. The proposal includes: 1) the program, 2) program notes, and 3) a separate document that provides a brief explanation as to the compositional or performance objectives for each piece.

The program must include the following:

- Titles/Movements of all the pieces that you will be performing.
- Composers' names, as well as birth/death dates, with correct spelling.

- The time of duration for each piece listed on the program.
- Names of anyone else that will be performing on your recital.
- Name of your private instructor (if applicable).

Do not list all members of a large ensemble separately, but rather identify the ensemble by its name.

In addition, a two-page paper in the form of standard program notes for the recital must be submitted. The musical and historical significance of the selections to be performed should be discussed for performance students and compositional objectives and influences for Composition/Arranging students. In addition, the writing must show a scholarly knowledge of how and why these pieces work as a unified recital program.

Finally, the explanation of the recital objectives should clearly demonstrate to the committee why each piece is included in the recital. The following questions must be considered: What educational objectives are being addressed? What skills and techniques are being demonstrated? Does this piece represent a particular style and its associated difficulties? In summary, why should the committee approve this selection as a part of your recital? **Please note:** Any exceptions to the time limits stated below will be considered by the Graduate Academic Standards Committee on a case-by-case basis and must be presented to the committee in writing when the program and program notes are presented to the committee.

Once the recital program has been approved, the committee will assign two adjudicators for the recital. Note that changes to the recital program cannot be made without approval by the committee. The student is responsible for all arrangements including accompanists, performers, and advertisements. It is the responsibility of the student to arrange for the FTC Theater if desired. This must be done at the beginning of the semester. Be advised that the theatre is difficult to book, particularly at the end of the semester.

See appendix A for both *Graduate Recital Process* and the *Graduate Recital Program Guidelines and Template* documents in preparing your recital program and program notes.

### **MM in Composition/Arranging Recital**

The recital must consist of 45 minutes of music. The pieces may be in classical, jazz, commercial music, or media-related idioms, or a combination thereof. The selections must be approved beforehand by the Graduate Academic Standards committee. On the day of the recital, the adjudicators will be provided with the printed program that includes the program notes. These notes must demonstrate excellent scholarship. Scores (if applicable) for all the pieces must also be provided to the judges by the student. The student is responsible for organizing the performances of their works. If the recital is judged unsatisfactory, an additional recital must be performed with the assistance of an assigned mentor.

### **MM in Performance Jury**

Two semesters of applied lessons are required. A jury is held after the first semester of study. Normally, the recital is held at the end of the second semester. If a student does not receive a passing grade on their first recital, it will be required for them to take an

additional semester of lessons before giving their recital. If a student continues for an additional third semester of study they enroll in Elective Music Lessons (EML), and a jury would be held after the completion of the second semester.

### **MM in Performance Recital**

Students must complete a 45-minute recital of music. The student is responsible for organizing the performers for any ensemble works and/or accompanists.

### **MM in Music History Final Project**

An approved graduate thesis paper will be required of MM in Music History students. The final document should be printed on 24# white bond paper. It should be bound with a card stock cover and black tape binding. Two copies of the thesis are required along with a PDF file of the document. The original thesis will be submitted to the Five Towns College Library for filing along with the PDF file. The second copy will be submitted to the Coordinator of Graduate Music Studies for filing in the Music Division office. It is the responsibility of the student to make any copies of a thesis for her/his own possession. Please see the [\*Guidelines for the Preparation of Master's Theses and Doctoral Dissertations\*](#) for further clarification on all submission guidelines.

### **MM in Music Technology Final Project**

An approved final project is required of MM in Music Technology students.

### **DMA Recitals/Projects**

Each recital must be 60 minutes of music. Recitals must be planned well in advance. Submissions for recital proposals are due by week four of the semester for approval by the Graduate Academic Standards Committee. The proposal includes: 1) the program, 2) program notes, and 3) a separate document that provides a brief explanation as to the compositional or performance objectives for each piece.

The program must include the following:

- Titles/Movements of all the pieces that you will be performing.
- Composers' names, as well as birth/death dates, with correct spelling.
- The time of duration for each piece listed on the program.
- Names of anyone else that will be performing on your recital.
- Name of your private instructor (if applicable).

Do not list all members of a large ensemble separately, but rather identify the ensemble by its name.

In addition, a two-page paper in the form of standard program notes for the recital must be submitted. The musical and historical significance of the selections to be performed should be discussed for performance students and compositional objectives and influences for composition/arranging students. In addition, the writing must show a scholarly knowledge of how and why these pieces work as a unified recital program.

Finally, the explanation of the recital objectives should clearly demonstrate to the committee why each piece is included in the recital. The following questions must be considered: What educational objectives are being addressed? What skills and techniques are being demonstrated? Does this piece represent a particular style and its associated difficulties? In summary, why should the committee approve this selection as a part of your recital? **Please note:** Any exceptions to the time limits stated below will be considered by the Graduate Academic Standards Committee on a case-by-case basis and must be presented to the committee in writing when the program and program notes are presented to the committee.

Once the recital program has been approved, the committee will assign two adjudicators for the recital. Note that changes to the recital program cannot be made without approval by the committee. The student is responsible for all arrangements including accompanists, performers, and advertisements. It is the responsibility of the student to arrange for the FTC Theater if desired. This must be done at the beginning of the semester. Be advised that the theatre is difficult to book, particularly at the end of the semester.

On the day of the recital the adjudicators will be provided with a printed program that includes the program notes. Scores (if applicable) for all the pieces must also be provided to the judges by the student. If any recital is judged unsatisfactory, an additional recital must be performed, and a mentor will be assigned to work with the student to ensure that the next recital will be satisfactory.

See appendix A for both *Graduate Recital Process* and the *Graduate Recital Program Guidelines and Template* documents for guidelines in preparing your recital program and program notes.

### **DMA in Composition/Arranging Recitals**

Candidates in the DMA in Composition/Arranging program must complete two recitals. Each of these recitals should consist of approximately 60 minutes of music and should consist of works written during the student's matriculation in the graduate program. The recitals should be of professional quality, and the selections may be of classical, jazz, commercial music, or media-related idioms, or a combination thereof. Written scores (a lead sheet is not sufficient) should be available for adjudicators when applicable. The student is responsible for organizing (securing the venue and performers) the performances of their works. If any recital is judged unsatisfactory, an additional recital must be performed and a mentor will be assigned to work with the student to ensure that the next recital will be satisfactory.

In addition to the two recitals, the candidate must also complete a dissertation that accompanies a major work that they have composed and was performed and/or recorded. This dissertation will also be reviewed by a committee. See Sections 12 and 13 below.

### **DMA in Performance Recitals**

Candidates in the DMA in the Music Performance program must present three recitals each of 60 minutes of music: (1) a solo recital during the second semester; (2) a recital featuring collaborative works; and (3) a solo recital prior to graduation. No more than one

recital is permitted per semester. In addition to the three recitals, the candidate must also complete a dissertation on a performance related topic. See Sections 12 and 13 below.

### **DMA in Music History and Literature Final Project**

A dissertation of original research in the field of music history and literature is required for successful completion of the DMA degree.

## **10 Comprehensive Examination for MM Students**

The comprehensive examination for master's degree students gives graduate music students an opportunity to demonstrate intellectual mastery and fluency in music theory, music history, and their area of specialty. This is a closed book exam. The comprehensive exam consists of two parts: a written exam (each portion is two hours) and an oral exam (30-45 minutes) tailored to the student's program and area of emphasis. A passing grade will allow the student to continue on the path towards graduation, while a failing grade will require the student to re-take portions of the exam.

MM comprehensive exams will take place in the final four weeks of the last semester of enrollment, but before finals week. Arrangements should be made ahead of time to schedule the exams. Contact the Coordinator of Graduate Studies at the beginning of the semester in which the exams will take place to secure the dates and coordinate the area of study for the exams and the faculty members who will provide the questions.

Each exam will be written and graded for each student by a committee of faculty members who have taught the student during their master's degree course of study. The committee will consist of the major-area professor, one music theory professor, and one musicology professor. Students are welcome to approach committee members for clarification and guidance on areas of study and research in preparation for the exam. Students must fill out an "Application for the Master of Music Comprehensive Examinations" form (found in the music department office or by contacting the Coordinator of Graduate Music Studies). Study guides and rubrics are also available by contacting the Coordinator of Graduate Music Studies.

#### *Written examination:*

The written exam will consist of three sections: the major area of study, music theory, and musicology. Material for questions will be selected from the content of graduate courses taken during enrollment. An important focus of the examination will be to test knowledge in the major area of study. The literature from their graduate recital will be one of the areas of the examination for MM in performance students. MM in music history students should expect to be tested on their thesis material.

#### *Oral examination:*

The oral exam will consist of questions developed by committee members after grading the student's written examination. The oral component of the exam will give candidates the opportunity to clarify and broaden their written answers and demonstrate mastery of their specific field. It will also give students the opportunity to demonstrate professional



communication skills. This exam will take place during finals week. Students must coordinate with the Coordinator of Graduate Music Studies immediately following the written examination to select a day/time/location for the oral examination.

*Grading:*

Each question on the written examination will be worth 5 points (for a total of 15 points). Students who receive 10 points or less in total will be given the opportunity to retake failed sections of the exam. Students who fail to adjust the total score to 11 points or higher after retaking portions of the written exam must re-sit the entire examination in a subsequent semester.

The oral examination is a Pass/Fail exam. Students who fail the oral examination must re-sit the entire examination in a subsequent semester.

### **11 Comprehensive Examination for DMA Students**

Before admission to degree candidacy, doctoral students must pass a comprehensive examination that tests the extent of the student's knowledge in the general field of study and the area of specialization. The examination should be taken after completion of all course work, **but before registering for EDU652 Doctoral Seminar**. Students must fill out an *Application for Doctoral Comprehensive Examinations* form (found in the music department office or by contacting the Coordinator of Graduate Music Studies). Exams are administered during the week of midterms.

The four exams consist of:

1. A theoretical analysis of a musical composition selected from four different given genres.
2. A music history test that validates the student's knowledge of music covering the 20<sup>th</sup> and 21<sup>st</sup> centuries.
3. A listening test that addresses the student's ability to assess, describe and discuss musical selections in writing.
4. A specialized question that requires the student to demonstrate their expertise in their chosen major.

These exams are reviewed by at least two faculty members. A student may only attempt to pass a given section of the exam twice. A doctoral student moves to degree candidacy when he/she passes the comprehensive exams. This exam will not include an oral component.

Students will only be permitted a second attempt to pass the comprehensive examination upon the recommendation of the Graduate Academic Standards Committee. The second examination may not take place until four months after the date of the first examination. Doctoral candidates must be registered for either a 3-credit course or MUS800-Continuous Registration every semester until they graduate.

### **12 Dissertation Proposal**

All doctoral programs require the completion of a dissertation or a major composition which must meet required standards of scholarship and demonstrate the candidate's ability to conduct original research.

The candidate should complete EDU652 Doctoral Seminar with a working proposal using the

Chicago Style format.<sup>2</sup> The Dissertation Proposal should include a statement on the significance and need for the study, research methodology, possible conclusions and recommendations for further research, and cite examples of literature related to the topic. The form of the proposal will vary depending on the unique nature of the topic to be studied. Enrollment in MUS800 Continuous Registration is required until the dissertation is completed. Doctoral candidates seeking financial aid may apply for full-time status with this registration or an additional enrollment in a three-credit course.

The candidate must choose a mentor professor to help guide them towards the completion of the proposal and dissertation. Upon completion of the proposal document, the student must choose two committee members under the guidance of their mentor professor and organize the meeting for the proposal defense. The candidate will give both an oral and written presentation of the proposal to the three-member dissertation committee. **The oral presentation must take place four weeks before the end of the semester and must be scheduled ahead of time.** The written proposal should be submitted to the committee two weeks prior to the oral presentation for review.

The appointed committee will fully approve the proposal, approve it with modifications, or disapprove of the proposal. If the proposal is approved with modifications, the candidate has two weeks to make the recommended modifications and resubmit. If the proposal is not approved, the candidate can use the next semester to create a new proposal and present it. Candidates can only submit a proposal twice. Students are subject to being dismissed from the program if both proposals are not approved. Once approved the committee will sign off on the Dissertation Proposal page and the candidate can begin formal research, including submission to IRB if necessary.

Upon completion of EDU652 Doctoral Seminar students must register for MUS801 Doctoral Advisement from this point forward.

### **13 Final Dissertation Defense**

The dissertation will demonstrate high standards of scholarship and contribute to the existing body of knowledge. The Doctoral Advisor is meant to be a guide for the candidate, not a co-author, teacher, editor, or researcher for the document. Committee members can be consulted for insight, suggestions and feedback but they are also only guides. Upon the Doctoral Advisor's recommendation, the dissertation can be circulated among the other committee members for review. It is suggested the candidate consult an outside editing service before submitting drafts to committee members. Once the committee agrees that the dissertation is ready for defense, the candidate will distribute a final, edited copy of the dissertation within a binder for review to all committee members. An extra copy should be given to an outside reader who has no knowledge of the student's dissertation process (ensuring an unbiased viewpoint). The final dissertation must be submitted to the committee no later than midterm week to complete the entire process in order to graduate that semester. Failure to meet the submission deadline will mean the student

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<sup>2</sup> The Five Towns College *Guidelines for the Preparation of Master's Theses and Doctoral Dissertations* can be accessed by clicking this [link](#).

needs to re-enroll in MUS 800 Continuous Registration and present their dissertation the following semester.

Upon completion of all required courses and the dissertation, the candidate must schedule a final dissertation defense with all committee members present. The defense focuses on the final document itself but can include general questioning related to the field of study within the scope of the dissertation. The candidate should prepare for the defense by creating a presentation, lasting no more than 20 minutes, that outlines the research that was done. The candidate should be prepared for questioning by the committee. Following the dissertation defense the candidate will exit the room and the committee will confer. The committee can fully approve, approve with modifications, or disapprove of the defense.

After successful completion of the defense, the candidate will prepare the dissertation with the Director of Library before submittal for publication with ProQuest. Candidates may not offer their dissertation to any agency for publication without explicit approval in writing from the Graduate Academic Standards Committee.

The Graduate Academic Standards Committee will recommend conferral of the doctoral degree by the College's Board of Trustees.

#### **14 Publication of the Dissertation**

University Microfilms, Inc., Ann Arbor, Michigan processes the document and sends catalog information to the Library of Congress for printing and distribution of cards for depository catalogs and libraries. The abstract of the dissertation is printed in Microfilm Abstracts and distributed to leading libraries in the United States and elsewhere, and to a select list of journals and abstracting services. One copy of the dissertation is archived in the Stanley Cohen & Lorraine Kleinman Memorial Library/Learning Resource Center. For all the details on printing and publication of the dissertation please see the *Guidelines for the Preparation of Master's Theses and Doctoral Dissertations* document found at <https://www.ftc.edu/wp-content/uploads/2022/10/FTC-Guidelines-for-the-Preparation-of-Manual-Masters-Theses-and-Doctoral-Dissertations-2022.pdf>

#### **15 Student Learning Assessment Rubrics**

##### **Student Learning Assessment Rubric: MM Composition/Arranging**

##### **Creative Capstone Project**

The student demonstrates the ability to compose highly creative music in a variety of mediums with a definite personal aesthetic that is translatable in sound, including the ability to accurately describe their composition process and historical influences.

1. The student struggles to compose original music that presents creativity and formal coherence and lacks the skill to compose in extended forms; little or no evidence of a personal style or the skills necessary to orchestrate and arrange at a high level. Inability to write program notes that describe their compositional process.

2. The student can compose to some extent, original music that presents evidence of creativity and formal coherence but lacks the skill to orchestrate, arrange, and conduct at an advanced level, as well as compose in extended forms. Below-average score and parts preparation. Limited ability to write program notes that describe their compositional process.
3. The student can compose creative original music in extended forms; evidence of a personal style, with acceptable orchestration, arranging techniques, score and parts preparation. Solid rehearsal management and conducting skills. Ability to write satisfactory program notes that describe their compositional process.
4. The student can compose highly creative original music in extended forms; a well-developed personal style, mastery in orchestration, arranging techniques, score and parts preparation. Efficient rehearsal management and conducting skills. Ability to write in-depth program notes that describe their compositional process.
5. Student has a definite personal aesthetic that is translatable in sound. Ability to compose in a variety of mediums and configurations in extended forms with mastery. Student demonstrates a broad palette of orchestral techniques, as well as professional-level score and parts preparation. Impeccable rehearsal management and excellent conducting and communication skills. Ability to write program notes that describe effectively their compositional process and historical influences.

### **Research/Writing**

Demonstrate the ability to research and write a paper with an original thesis including a bibliography and appropriate citations. Demonstrate the ability to write scholarly essays on composition, music history, and music theory. Prepare program notes that describe their compositional process.

1. Student struggles to form an original thesis and the student's paper suffers from several problems of organization, grammar, proper citations and bibliography. Inability to write program notes that describe their compositional process.
2. The student can form a somewhat original thesis and the student's paper suffers from one or more areas of organization, grammar, proper citations and bibliography. Program notes do not adequately describe their compositional process.
3. The student crafts a generally original thesis and the paper has few problems relating to organization, grammar, and proper citations and bibliography. Ability to write program notes that describe their compositional process.
4. The student crafts an original thesis and the paper has minimal problems relating to organization, grammar, and proper citations and bibliography. Ability to write program notes that adequately describe their compositional process.
5. Student crafts an original thesis and has no problems relating to organization, grammar, and proper citations and bibliography. Ability to write program notes that clearly describe accurately their compositional process and historical influences.

### **Student Learning Assessment Rubric: MM Music History**

#### **Creative Capstone Project**

Prepare, present and defend a scholarly thesis that makes an original contribution to the field of knowledge in American jazz, popular music or contemporary styles.

1. The student shows little or no evidence of the organizational skills to develop an outline, conduct research, and present the research in a thesis with proper documentation of source material or ideas.
2. The student shows some evidence of the organizational skills to develop an outline, conduct research, and present the research in a thesis with proper documentation of source material or ideas.
3. The student demonstrates the ability to develop an outline, choose an appropriate methodology and approach for the chosen topic, conduct research, and present the research in a thesis with proper documentation of source material or ideas.
4. Thesis shows evidence of mastery over research techniques with minimal deficiencies from initial outline to the final formal paper. Chosen topic adds to the existing body of thought in music history. Thesis exhibits a formal academic writing style that provides clear documentation of source materials and ideas.
5. Thesis shows clear evidence of mastery over research techniques from initial outline to the final formal paper. Chosen topic adds to the existing body of thought in music history. Thesis exhibits a formal academic writing style that provides clear documentation of source materials and ideas.

### **Research/Writing**

Demonstrate the ability to research and write a paper with an original thesis including a bibliography and appropriate citations. Demonstrate the ability to write scholarly essays on music history and music theory.

1. Student shows little or no evidence of the ability to discuss the influences and historical contexts of major performers, composers, and representative works of American jazz and popular music.
2. Student shows some evidence of the ability to discuss the influences and historical contexts of major performers, composers, and representative works of American jazz and popular music.
3. Student demonstrates the ability to discuss the influences and historical contexts of major performers, composers, and representative works of American jazz and popular music.
4. Student demonstrates the ability to discuss in detail, with greater depth, the influences and historical contexts of major performers, composers, and representative works of American jazz and popular music.
5. Student demonstrates the exceptional ability to discuss in detail, with greater depth, the influences and historical contexts of major performers, composers, and representative works of American jazz and popular music.

### **Student Learning Assessment Rubric: MM Performance**

#### **Creative Capstone Project**

Demonstrate the skills necessary to perform musical works at an advanced level, characterized by accurate stylistic treatment and artistry while communicating a personal music aesthetic.

1. The student demonstrates little to no ability to perform publicly on their instrument /voice with a minimum of errors, and lacks sufficient technique regarding intonation, tone quality, accuracy, steadiness, interpretation, and the ability to improvise.

2. Student demonstrates some ability to perform publicly on their instrument /voice with a minimum of errors but lacks sufficient technique in one or more areas regarding intonation, tone quality, accuracy, steadiness, interpretation, and the ability to improvise.
3. Student demonstrates the ability to perform publicly on their instrument /voice with a minimum of errors, and sufficient technique regarding intonation, tone quality, accuracy, steadiness, interpretation, and the ability to improvise.
4. Student demonstrates consistent ability to perform publicly on their instrument /voice with mastery skill, strong technique, intonation, tone quality, accuracy, steadiness, interpretation, and improvisational skills that communicate both the style and subtext of a selected work.
5. The student performs publicly with artistry communicating their own interpretation in both the style and subtext of a selected work. Student has the knowledge and stylistic versatility to improvise in many different musical contexts.

### **Research/Writing**

Demonstrate the ability to research and write a paper with an original thesis including a bibliography and appropriate citations. Demonstrate the ability to write scholarly essays on composition, music history, and music theory. Prepare Program notes that clearly articulate the historical context of the selection including summaries of translations when appropriate.

1. The student can form a somewhat original thesis and the student's paper suffers from several problems of organization, grammar, proper citations and bibliography. Program notes are sub-standard, not sufficiently articulating the historical context of the selection of musical literature to be performed or providing summaries of translations when appropriate.
2. Student struggles to form an original thesis and the student's paper suffers from one or more areas of organization, grammar, proper citations and bibliography. Program notes do not adequately articulate the historical context of the selection of musical literature to be performed or provide summaries of translations when appropriate.
3. The student crafts a generally original thesis and the paper has few problems relating to organization, grammar, and proper citations and bibliography. Student also displays the skills necessary to prepare program notes at a level that clearly articulates the historical context of the selection of musical literature to be performed and which includes summaries of translations when appropriate.
4. The student crafts an original thesis and the paper has minimal problems relating to organization, grammar, and proper citations and bibliography. Student also displays the skills necessary to prepare program notes at a level that adequately describe the historical context of the selection of musical literature to be performed and which includes summaries of translations when appropriate.
5. Student crafts an original thesis and has no problems relating to organization, grammar, and proper citations and bibliography. Program notes clearly articulate, with intellectual knowledge, the historical context of the selection of the musical literature to be performed and include summaries of translations when appropriate.

## **Student Learning Assessment Rubric: DMA Composition/Arranging**

### **Composition/Arranging Recital Assessment**

The student demonstrates the ability to compose highly creative music in a variety of mediums with a definite personal aesthetic that is translatable in sound, including the ability to accurately describe their composition process and historical influences.

1. The student struggles to compose original music that presents creativity and formal coherence and lacks the skill to compose in extended forms; little or no evidence of a personal style or the skills necessary to orchestrate and arrange at a high level. Inability to write program notes that describe their compositional process.
2. The student can compose to some extent, original music that presents evidence of creativity and formal coherence but lacks the skill to orchestrate, arrange, and conduct at an advanced level, as well as compose in extended forms. Below-average score and parts preparation. Limited ability to write program notes that describe their compositional process.
3. The student can compose creative original music in extended forms; evidence of a personal style, with acceptable orchestration, arranging techniques, score and parts preparation. Solid rehearsal management and conducting skills. Ability to write satisfactory program notes that describe their compositional process.
4. The student can compose highly creative original music in extended forms; a well-developed personal style, mastery in orchestration, arranging techniques, score and parts preparation. Efficient rehearsal management and conducting skills. Ability to write in-depth program notes that describe their compositional process.
5. Student has a definite personal aesthetic that is translatable in sound. Ability to compose in a variety of mediums and configurations in extended forms with mastery. Student demonstrates a broad palette of orchestral techniques, as well as professional-level score and parts preparation. Impeccable rehearsal management and excellent conducting and communication skills. Ability to write program notes that describe effectively their compositional process and historical influences.

### **Music History and Listening Comprehensive**

The student demonstrates the ability to identify and describe 20<sup>th</sup> and 21<sup>st</sup> musical styles, with an emphasis on Western music and/or jazz, including knowledge of influential artists, compositions, recordings, trends, and events.

1. The student shows little or no evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is not familiar with the major artists of music history for this period. The student is unable to categorize music aurally regarding music history.
2. The student shows some evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is somewhat familiar with the major artists of music history for this period. The student is somewhat able to categorize music aurally regarding music history.
3. The student can identify and describe the musical style characteristics of the 20th and 21st centuries. The student can articulate the contributions of most major artists for this

period and is familiar with some monumental works and their place in music history. The student can aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.

4. The student can satisfactorily identify and describe the musical style characteristics of the 20th and 21st centuries. The student has sufficient knowledge of many musicians and monumental works. The student demonstrates adequate skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.
5. The student demonstrates outstanding skill in the ability to identify and describe the musical style characteristics of the 20th and 21st centuries. The student has detailed knowledge of many musicians and monumental works. The student demonstrates exceptional skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.

### **Music Theory/Analysis Comprehensive**

The student demonstrates the ability to analyze and write music examples of either tonal, jazz, or post-tonal music, depending on the area of study.

1. The student is not able to identify or spell out all major and minor scale modes. The student cannot construct chords or provide voicings in different styles. The student is unable to analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student cannot identify musical structure (form), and the elements of atonal music and set theory.
2. The student can identify and spell out some, but not all major and minor scale modes. The student can construct and identify some chords but is limited in the ability to voice them in different styles. The student can partially analyze functional harmony identifying some modulations, a few types of cadences, as well as the original parent scale of each chord/scale. The student has a limited ability to identify or write non-functional harmony, modal harmony, modal chord voicings, and polytonal chord. The student can partially identify musical structure (form), and the elements of atonal music and set theory.
3. The student can identify and spell out most major and minor scale modes. The student can construct and identify most chords, voice them in several different styles. The student can analyze most functional harmony identifying modulations correctly, and most types of cadences, as well as the original parent scale of each chord/scale. The student can write or label most non-functional harmony, modal harmony, modal chord voicings, and polytonal chord structures. The student can somewhat identify musical structure (form), and the elements of atonal music and set theory.
4. The student can identify and spell out all major and minor scale modes with very few errors. The student can construct and identify almost any chord (jazz and traditional) and voice it in several different styles. The student can analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using several advanced techniques. The student can analyze and write almost any modal harmony, modal chord voicings and polytonal chord structures, as well as compose simple examples using these



materials. The student can mostly identify musical structure (form), and the elements of atonal music and set theory.

5. The student can identify and spell out all major and minor scale modes with no errors. The student can construct and identify any chord (jazz or traditional) with all its extensions and voice it in many different styles. The student can analyze functional harmony correctly identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using many advanced techniques. The student can correctly write and analyze modal harmony, modal chord voicings and polytonal chordal structures, as well as compose using these materials. The student can correctly identify musical structure (form), and the elements of atonal music and set theory.

### **Dissertation**

Prepare, present and defend a scholarly document that accurately describes the dissertation composition process and historical influences.

1. Document lacks scholarly explanation of dissertation composition and is not covered in depth. Sources of materials and ideas are unclear or not properly attributed. Writing is imprecise, contains inaccuracies, and/or lacks good organization.
2. The document lacks an adequate scholarly explanation of the dissertation composition and is partially covered in depth. Sources of materials and ideas are somewhat clear and somewhat properly attributed. Writing is somewhat precise, contains some inaccuracies, and is fairly organized.
3. The final document shows evidence of scholarly thought. Dissertation composition is covered in some depth. Ability to document using a standard style of source materials and ideas. Formal academic writing that avoids the common pitfalls identified within "The Chicago Manual of Style." Writing is generally well-organized and precise.
4. The final document shows scholarly thought. Dissertation composition is covered in depth. Ability to clearly document using a standard style of source materials and ideas. Formal academic writing is excellent, well-organized, and adheres to the standards of "The Chicago Manual of Style."
5. The final document shows scholarly thought and contributes significant ideas to the academic community. Dissertation composition is covered thoroughly. Ability to clearly and extensively document using a standard style of materials and ideas. Formal academic writing is exceptional and precise, well-organized, and adheres to the standards of "The Chicago Manual of Style."

## **Student Learning Assessment Rubric: DMA Music History and Literature**

### **Music History and Listening Comprehensive**

The student demonstrates the ability to identify and describe 20<sup>th</sup> and 21<sup>st</sup> musical styles, with a particular emphasis on jazz/commercial music, including knowledge of influential artists, compositions, trends, and events.

1. The student shows little or no evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is not familiar with the

major artists of music history for this period. The student is unable to categorize music aurally regarding music history.

2. The student shows some evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is somewhat familiar with the major artists of music history for this period. The student is somewhat able to categorize music aurally regarding music history.
3. The student can identify and describe the musical style characteristics of the 20th and 21st centuries. The student can articulate the contributions of most major artists for this period and is familiar with some monumental works and their place in music history. The student can aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.
4. The student can satisfactorily identify and describe the musical style characteristics of the 20th and 21st centuries. The student has sufficient knowledge of many musicians and monumental works. The student demonstrates adequate skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.
5. The student demonstrates outstanding skill in the ability to identify and describe the musical style characteristics of the 20th and 21st centuries. The student has detailed knowledge of many musicians and monumental works. The student demonstrates exceptional skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.

### **Music Theory/Analysis Comprehensive**

The student demonstrates the ability to analyze and write music examples of either tonal, jazz, or post-tonal music, depending on the area of study.

1. The student is not able to identify or spell out all major and minor scale modes. The student cannot construct chords or provide voicings in different styles. The student is unable to analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student cannot identify musical structure (form), and the elements of atonal music and set theory.
2. The student can identify and spell out some, but not all major and minor scale modes. The student can construct and identify some chords but is limited in the ability to voice them in different styles. The student can partially analyze functional harmony identifying some modulations, a few types of cadences, as well as the original parent scale of each chord/scale. The student has a limited ability to identify or write non-functional harmony, modal harmony, modal chord voicings, and polytonal chord. The student can partially identify musical structure (form), and the elements of atonal music and set theory.
3. The student can identify and spell out most major and minor scale modes. The student can construct and identify most chords, voice them in several different styles. The student can analyze most functional harmony identifying modulations correctly, and most types of cadences, as well as the original parent scale of each chord/scale. The student can write or label most non-functional harmony, modal harmony, modal chord voicings,

and polytonal chord structures. The student can somewhat identify musical structure (form), and the elements of atonal music and set theory.

4. The student can identify and spell out all major and minor scale modes with very few errors. The student can construct and identify almost any chord (jazz and traditional) and voice it in several different styles. The student can analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using several advanced techniques. The student can analyze and write almost any modal harmony, modal chord voicings and polytonal chord structures, as well as compose simple examples using these materials. The student can mostly identify musical structure (form), and the elements of atonal music and set theory.
5. The student can identify and spell out all major and minor scale modes with no errors. The student can construct and identify any chord (jazz or traditional) with all its extensions and voice it in many different styles. The student can analyze functional harmony correctly identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using many advanced techniques. The student can correctly write and analyze modal harmony, modal chord voicings and polytonal chordal structures, as well as compose using these materials. The student can correctly identify musical structure (form), and the elements of atonal music and set theory.

## **Dissertation**

Prepare, present and defend a scholarly dissertation that makes an original contribution to the field of knowledge in music history and literature.

1. The final document shows little to no evidence of scholarly thought. The topic is not covered in depth. Several works of previous research in English are not cited. Sources of materials and ideas are unclear or not properly attributed. Writing is consistently imprecise, contains inaccuracies, and/or lacks good organization.
2. The final document shows little evidence of scholarly thought. The topic is covered only superficially. Evidence of thorough research and knowledge of previous works in English concerning and related to the document topic is lacking. Writing in several places is imprecise, contains inaccuracies, and/or lacks good organization.
3. The final document shows evidence of scholarly thought. Document shows evidence of thorough research and knowledge of previous works in English concerning and related to the topic. The topic is covered in some depth. Shows the ability to clearly document using a standard style of source materials and ideas. Formal academic writing avoids the common pitfalls identified within “The Chicago Manual of Style.” Writing is generally well-organized and precise.
4. The final document shows clear evidence of new scholarly thought and contributes significant ideas to the academic community. Evidence of thorough research and knowledge of previous works in English and major works in other languages related to and concerning the topic. The topic is covered thoroughly. Shows the ability to document using a standard style of materials and ideas with few errors. Formal academic writing is precise, well-organized, and adheres consistently to the standards of “The Chicago Manual of Style.” Writing is generally well-organized and precise.

5. The final document shows exceptional evidence of new scholarly thought and contributes significant ideas to the academic community. Evidence of thorough and consistent research and knowledge of previous works in English and major works in other languages related to and concerning the topic. The topic is covered thoroughly with little to no sources omitted. Shows the ability to clearly and extensively document using a standard style of materials and ideas. Formal academic writing is precise, well organized, and adheres consistently to the standards of “The Chicago Manual of Style.”

### **Student Learning Assessment Rubric: DMA Music Performance** **Performance**

The student demonstrates the knowledge, skills, and dispositions necessary to perform musical works at an advanced level, characterized by accurate stylistic treatment and artistry while communicating a personal musical aesthetic.

1. The student demonstrates inconsistency in the ability to perform a particular instrument publicly with strong technique, intonation, tone quality, accuracy, and steadiness, with interpretative qualities to communicate both the style and subtext of a selected work. The student’s program notes do not clearly articulate the historical context of the selection of musical literature to be performed and/or do not include the appropriate summaries and translations.
2. The student demonstrates some inconsistencies in the ability to perform a particular instrument publicly with strong technique, intonation, tone quality, accuracy, and steadiness, with interpretative qualities to communicate both the style and subtext of a selected work. The student’s program notes partially articulate the historical context of the selection of musical literature to be performed and partially include the appropriate summaries and translations.
3. The student performs works at an adequate level of artistry with accurate stylistic treatment while communicating a personal musical aesthetic. The student demonstrates satisfactory stylistic versatility in many different music contexts. Program notes clearly articulate the historical context of the selection of the musical literature to be performed and include summaries of translations when appropriate.
4. The student performs publicly with artistry communicating their own interpretation in both the style and subtext of a selected work. The student has stylistic versatility to perform in many different musical contexts. Program notes clearly articulate, with intellectual knowledge, the historical context of the selection of the musical literature to be performed and include summaries of translations when appropriate.
5. The student performs works at an excellent level of artistry with accurate stylistic treatment while communicating a personal musical aesthetic. The student demonstrates exceptional stylistic versatility in many different musical contexts. Program notes clearly articulate, with distinguished intellectual knowledge, the historical context of the selection of the musical literature to be performed and includes summaries of translations when appropriate.

### **Music History and Listening Comprehensive**

The student demonstrates the ability to identify and describe 20<sup>th</sup> and 21<sup>st</sup> musical styles, with a particular emphasis on jazz/commercial music, including knowledge of influential artists, compositions, trends, and events.

1. The student shows little or no evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is not familiar with the major artists of music history for this period. The student is unable to categorize music aurally regarding music history.
2. The student shows some evidence of the ability to identify or describe the musical style characteristics of the 20th and 21st centuries. The student is somewhat familiar with the major artists of music history for this period. The student is somewhat able to categorize music aurally regarding music history.
3. The student can identify and describe the musical style characteristics of the 20th and 21st centuries. The student can articulate the contributions of most major artists for this period and is familiar with some monumental works and their place in music history. The student can aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.
4. The student can satisfactorily identify and describe the musical style characteristics of the 20th and 21st centuries. The student has sufficient knowledge of many musicians and monumental works. The student demonstrates adequate skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.
5. The student demonstrates outstanding skill in the ability to identify and describe the musical style characteristics of the 20th and 21st centuries. The student has detailed knowledge of many musicians and monumental works. The student demonstrates exceptional skill in the ability to aurally recognize and categorize a piece of music using its stylistic characteristics, placing its occurrence within this time period.

### **Music Theory/Analysis Comprehensive**

The student demonstrates the ability to analyze and write music examples of either tonal, jazz, or post-tonal music, depending on the area of study.

1. The student is not able to identify or spell out all major and minor scale modes. The student cannot construct chords or provide voicings in different styles. The student is unable to analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student cannot identify musical structure (form), and the elements of atonal music and set theory.
2. The student can identify and spell out some, but not all major and minor scale modes. The student can construct and identify some chords but is limited in the ability to voice them in different styles. The student can partially analyze functional harmony identifying some modulations, a few types of cadences, as well as the original parent scale of each chord/scale. The student has a limited ability to identify or write non-functional harmony, modal harmony, modal chord voicings, and polytonal chord. The student can partially identify musical structure (form), and the elements of atonal music and set theory.
3. The student can identify and spell out most major and minor scale modes. The student can construct and identify most chords, voice them in several different styles. The student can analyze most functional harmony identifying modulations correctly, and most types of cadences, as well as the original parent scale of each chord/scale. The student can write or label most non-functional harmony, modal harmony, modal chord voicings,

and polytonal chord structures. The student can somewhat identify musical structure (form), and the elements of atonal music and set theory.

4. The student can identify and spell out all major and minor scale modes with very few errors. The student can construct and identify almost any chord (jazz and traditional) and voice it in several different styles. The student can analyze functional harmony identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using several advanced techniques. The student can analyze and write almost any modal harmony, modal chord voicings and polytonal chord structures, as well as compose simple examples using these materials. The student can mostly identify musical structure (form), and the elements of atonal music and set theory.
5. The student can identify and spell out all major and minor scale modes with no errors. The student can construct and identify any chord (jazz or traditional) with all its extensions and voice it in many different styles. The student can analyze functional harmony correctly identifying modulations, different types of cadences, as well as the original parent scale of each chord/scale. The student can approach re-harmonization using many advanced techniques. The student can correctly write and analyze modal harmony, modal chord voicings and polytonal chordal structures, as well as compose using these materials. The student can correctly identify musical structure (form), and the elements of atonal music and set theory.

### **Dissertation**

Prepare, present and defend a scholarly dissertation that makes an original contribution to the field of knowledge on an aspect of performance or performance practice.

1. The document is derivative and/or lacks new scholarly thought. The topic is not covered in depth. Research does not uncover previous works in English concerning the topic. Sources of materials and ideas are unclear or not properly attributed. Writing is imprecise, contains inaccuracies, and/or lacks good organization.
2. The document lacks an adequate amount of new scholarly thought. The topic is partially covered in depth. Research partially uncovers previous works in English concerning the topic. Sources of materials and ideas are somewhat clear and somewhat properly attributed. Writing is somewhat precise, contains some inaccuracies, and/or lacks adequate organization.
3. The final document shows evidence of scholarly thought. Evidence of thorough research and knowledge of previous works in English concerning and related to the topic of discussion. The topic is covered in some depth. Ability to clearly document using a standard style of source materials and ideas. Formal academic writing that avoids the common pitfalls identified within “The Chicago Manual of Style.” Writing is generally well-organized and precise.
4. The student’s final document shows satisfactory evidence of new scholarly thought and contributes satisfactory ideas to the academic community. There is sufficient evidence of thorough research and knowledge of previous works in English and major works in other languages related to and concerning the topic of discussion. The topic is covered sufficiently. Ability to clearly and adequately document using a standard style of

materials and ideas. Formal academic writing is precise, well organized, and adheres to the standards of “The Chicago Manual of Style.”

5. The student’s final document shows outstanding evidence of new scholarly thought and contributes exceptional ideas to the academic community. There is notable evidence of thorough research of previous works in English and major works in other languages related to and concerning the topic of discussion. Topic is covered exceptionally. The student demonstrates mastery in the ability to clearly and extensively document using a standard style of materials and ideas. Formal academic writing is exceptionally precise, very well organized, and carefully adheres to the standards of “The Chicago Manual of Style.”

## APPENDIX A



### Graduate Recital Process

All graduate recital programs require approval by the Graduate Academic Standards Committee. The committee will consider several factors in its deliberations. Among the factors are the difficulty of the selections, the variety and nature of the skills that the programming demonstrates, and the educational goals of the student. Recitals should demonstrate advanced competencies in the student's chosen concentration.

This committee generally meets on a monthly basis and the deadline for recital proposals is the fourth week of each semester. Please be advised that this deadline is early in the semester, so it is important to begin planning your recital well in advance. Materials provided after the deadline will have to wait until another meeting of the committee.

If you wish to use the FTC Theater, it will be your responsibility to arrange for this. This must be done at the beginning of the semester. Be advised that the theater is difficult to book, particularly at the end of the semester.

The recital program should be prepared according to the guidelines in this booklet. Students should keep in mind that musical scholarship is part of any graduate music degree and that should be reflected in creating their program notes.

In addition to the program and program notes, the committee needs a separate document that provides a brief explanation as to the compositional or performance objectives for each piece. This should be an explanation for the committee as to why each piece is included in the recital. Please consider such questions as: What educational objectives are being addressed? What skills and techniques are being demonstrated? Does this piece represent a particular style and its associated difficulties? In sum, why should the committee approve this selection as a part of your recital?

There are certain programming requirements which must be met. All master's recitals should be approximately 45 minutes and may include at least one piece that could be considered jazz or commercial music.

DMA recitals must be 60 minutes of music. Students are encouraged to include a jazz or commercial music selection in each recital because of the overall mission of the music division, (but this is not a requirement). DMA Music Performance candidates must present three recitals each of 60 minutes of music: (1) a solo recital during the second semester; (2) a recital featuring collaborative works; and (3) a solo recital prior to graduation. No more than one recital is permitted per semester.



**Please note:** Any exceptions to the time limits stated above will be considered by the Graduate Academic Standards Committee on a case-by-case basis and must be presented to the committee in writing when the program and program notes are presented to the committee.

MM Composition/Arranging students must complete one recital and DMA

Composition/Arranging students must complete two recitals. The recitals should consist of works written during the student's matriculation in the graduate program. All compositions need to have written scores. (A lead sheet is not sufficient.) The recitals should represent a variety of musical groups and media. The student is responsible for organizing the performances of their works.

Once approved, the committee will assign two adjudicators for your recital. Please note that changes to your recital program should not be made. The student is responsible for all arrangements including securing the facility, arranging for accompanists and performers, and advertisement.

On the day of the recital, the adjudicators will be provided a printed program that contains program notes for each selection written by the student. These notes must demonstrate scholarship appropriate for their degree. Scores for all the pieces must also be provided.

### **Graduate Recital Program Guidelines and Template**

1. Be sure you have all of the following information before you begin creating your program:

- Titles/Movements of all the pieces that you will be performing
- Composers' names, as well as birth/death dates, with correct spelling
- The time of duration for each piece listed on the program.
- Names of anyone else that will be performing on your recital
- Name of your private instructor (if applicable)

Do not list all members of a large ensemble separately, but rather identify the ensemble by its name.

2. On the next page of this document is a sample program, followed by a sample of program notes. Replace all sample information with your information. Follow the format if you need to list more pieces, performers, etc.

3. Check to be sure that all date/time/location information is correct and that the names of all pieces, composers and performers are spelled correctly.

4. The program, program notes, and compositional or performance objectives are to be submitted to the Coordinator of Graduate Studies by the fourth week of the semester for approval by the Graduate Academic Standards committee.

**Programs not submitted according to the above guidelines will be returned.**

**Questions? E-mail Dr. Margaret Thiele at [Margaret.thiele@ftc.edu](mailto:Margaret.thiele@ftc.edu)**



**DMA RECITAL**

**Fred Brown, Voice**

Accompanied by Mary Smith, *piano*

**May 11, 2018 – 7pm – Recital Room 601**

Round Midnight (XX'xx").....Thelonious Monk (1917 - 1982)

FTC Chamber Singers

I Can't Get Started (XX'xx") .....Vernon Duke (1903 - 1969)

*Mary Smith - piano*

Suite for Flute and Jazz Piano (XX'xx") .....Claude Bolling (b.1930)

Baroque and Blue

Sentimentale

Javanaise

Fugace

Mary Smith - piano

Thomas Jones - flute

*This recital is presented in partial fulfillment of the requirements for the degree of  
Doctorate of Musical Arts in Music Performance.*

*Fred Brown is a student of Prof. Jane Doe*



**MASTER'S RECITAL**

**Fred Brown, Voice**

Accompanied by Mary Smith, *piano*

**May 11, 2018 – 7pm – Recital Room 601**

'Round Midnight .....Thelonious Monk (1917-1982)

FTC Chamber Singers

I Can't Get Started.....Vernon Duke (1903-1969)

Mary Smith, *piano*

Suite for Flute and Jazz Piano.....Claude Bolling (b.1930)

*Baroque and Blue*

*Sentimentale*

*Javanaise*

*Fugace*

Mary Smith - piano

Thomas Jones - flute

*This recital is presented in partial fulfillment of the requirements for the degree of  
Master's of Music in Jazz/Commercial Music with a concentration in Performance.*

*Fred Brown is a student of Prof. Jane Doe*

## Program Notes

### Guidelines for Content

- A brief introduction to the composer
- A section about the work's historical context or circumstances surrounding its composition
- A description of the work itself

### ***For Big Sid (1966)*** (Performance time XX minutes and xx seconds)

American Jazz drummer and composer Max Roach has been referred as the “melodic drumming pionier of bebop.” Sid Catlett, for whom this composition is named, was a legendary jazz drummer who recorded and performed with legends such as Louis Armstrong, Charlie parker, and Dizzy Gillespie. “For Big Sid” is a solo drum set composition that references the song “Mop, Mop,” that Sid Catlett recorded with Art Tatum in 1943. It is one of three drum solos that appear on the recording *Drums Unlimited*, by Max Roach in 1966.

The solo begins with a four-measure theme that is restated several times. A call-and-response technique is utilized during the second theme, which features eighth-note based phrases. The development of the solo is based on interpolating a mixture of motivic fragments of both themes A and B, with the use of double-stops, triplets, and hemiola.

### **Sonata for Keyboard in B Flat Major, K. 544 (1756-57)** (Performance time XX minutes and xx seconds)

Giuseppe Domenico Scarlatti was born in Naples, Italy on October 26th, 1685. His musical gifts developed with an almost prodigious rapidity. At the age of sixteen he became a musician at the royal chapel, and two years later settled with his father in Rome, where he became the pupil of the most eminent musicians in Italy. Soon, Scarlatti became well known in his country principally as a harpsichordist. During his last years, he transferred his keyboard skill to paper in the form of some two hundred suites which he called sonatas. They combine pure joyous harpsichord sounds with the taut rhythms of Spanish dance and the harmonic brilliance of his Italian heritage. This composition is in binary form and features sequential passages and repetition which are particularly prominent, allowing space for different musical expressions. The lyrical, highly polyphonic piece is characterized by three opening notes which launch virtually every phrase throughout.

## Program Notes (Composition/Arranging)

### Guidelines for Content

- A section about the work's inspiration and/or influences surrounding its composition.
- A description of the work itself

### **Distance for Solo Viola (2012)** (Performance time XX minutes and xx seconds)

The viola has a dark expressive tone that I always find very emotional. Even though it was not considered as a solo instrument until the 20<sup>th</sup> century, great violists can infuse the agility of violin and the rich tone of the cello that I find fascinating.

This piece is essentially an elegy, yet it is not about mourning; rather, about questioning. There are so many things beyond our control in this world, and death is obviously one of them. There is an immeasurable distance between life and death. We all know there is no answer to it, but never stop asking the same question repeatedly, “But, why?” This relentlessness is reflected on the musical form of theme and variations, or a relentlessness is reflected on the musical form of theme and variations, or a modified, chaconne, if you may. The harmonic scheme is tonal and simple, as the most profound question is almost always direct and simple. One asks questions to the dark sky, but there is no answer. Instead, one only sees stars shimmering, and understands our frail existence in this world.

## APPENDIX B

### **General Audition Guidelines for Woodwinds, Brass, and Strings**

The audition should not exceed 20 minutes. Accompaniment is optional. Candidates should be prepared to perform the following:

- All major and minor scales (natural, harmonic, and melodic) in one or two octaves as appropriate to the tessitura of the instrument.
- One complete major work or concerto from the standard solo literature (can be jazz for those who are interested in jazz studies).
- Two contrasting etudes or shorter movements from contrasting works in the solo literature (can be jazz for those who are interested in jazz studies).
- Three to five orchestral excerpts from the standard literature.
- Sight reading.

### **General Audition Guidelines for Percussion**

The audition should not exceed 20 minutes. Accompaniment is optional. Candidates should be prepared to perform the following:

- All major and minor scales (natural, harmonic, and melodic) in two octaves on mallets.
- All 40 of the basic rudiments established by the Percussive Arts Society.
- One major snare drum solo or movement from the standard, solo literature.
- One major mallet solo or movement from the standard solo literature.
- One major timpani solo or movement from the standard solo literature.
- One major orchestral excerpt on snare drum, timpani, and mallets.
- Sight reading.

### **General Audition Guidelines for Voice**

The audition should not exceed 20 minutes. Applicants may either bring an in-person accompanist or request an accompanist from Five Towns College for the audition.

Candidates should prepare three selections representing a variety of musical styles and periods from the art song literature. These selections should include three different languages (English, Italian, French, and German). Approximately 15 minutes will be allotted for performance. All selections should be performed by memory. Applicants must also demonstrate proficiency in sight-singing.

Please bring three (3) copies of the scores for the adjudicators, and one (1) additional copy if you are requesting an accompanist.

### **General Audition Guidelines for Piano**

Candidates should prepare a program with at least three compositions, and each composition must represent different style periods. All works should be memorized and prepared in their entirety, and the program should include:

- All major and minor scales (natural, harmonic, and melodic) in four octaves
- A prelude and fugue or comparable work by J. S. Bach
- A complete classical or Romantic sonata.
- One large-scale virtuosic work (approximately 10 minutes) or a group of shorter pieces from the 19th or 20th centuries.

- Jazz pianists should prepare two (2) pieces of different jazz styles in lieu of two of the required genres above (e.g. swing, and modal jazz).
- Candidates must also demonstrate competent sight-reading skills as well as demonstrate competent knowledge of scales.