Three-Summer Master of Music

Music 5991 and 5992: Project
Summer, 2019
Dr. William Belan, Instructor

Pre-Requisite: Students must be advanced to candidacy (GS-10) before they may begin MUS 5990. This will be done at the first class meeting.

The project (5990) is a capstone course, which includes all of the following assignments and requirements:

1) 3-Units of Mus 5991 and 5992, completed per the program schedule. At the conclusion of the 3 units a grade of RP is assigned. This will be changed to CR when the final step of the degree program is completed, and your degree is posted to your official transcript;
2) Design an approved project topic. This is given final approval by your project committee. (See Attachment)
3) Request for Thesis or Project Committee and Title (GS-12), which is submitted to your proposed committee for signature. This is submitted to the Office of Associate Dean of Arts and Letters with a copy in your permanent file;
4) Comp Exam Form (GS-12A), with signature, which is filed in the Office of the Associate Dean of Arts and Letters with a copy in your permanent
5) A final conducting recital and all related requirements, including formal program notes, and 2 copies of the performance DVD submitted to the program director and Graduate Studies Office;
6) A research project that documents the recital, topic research, survey of literature, discussion of recital repertoire, reflection on recital, and bibliography, which is done in approval of the thesis advisor in the JF Kennedy Library, and eventually uploaded to the assigned university website;
7) In the semester which you upload the Project Report you will enroll and pay for 1-unit of Mus 9000 through PaGE (0 units);
8) Approval Page for Graduate Project (GS- 13), which is submitted to the Graduate Studies Office;

All of the information necessary to complete the project (Mus 5991/2) is included in the handout that was reviewed during Mus 497, Research Techniques, taught the first summer. The project generally concludes the MM degree. During the specified summer quarter each student enrolls in 1 (one) unit, or 2 (two) units over two summer semesters; you will enroll in one unit of Univ. 900 (0-units) during the quarter that you upload your project report to the university website. Specific components of the project include: (1) Project Proposal; (2) Recital Preparation; (3) Recital Performance; (4) Comprehensive Exams and (5) Project Report.

We begin the course by completing the “Advancement to Candidacy” Form (GS-10). In order to be advanced to candidacy a student must meet the following criteria: complete 16-units of coursework listed on the program; have a 3.0 grade-point average, and have no holds on the student account.

1) Project Proposal: This is a document that outlines the topic of your recital, a justification for the topic, recital repertoire, and related bibliographic materials. This proposal is submitted in a specific format and approved by the faculty. Signatures will include Dr. Belan and two additional committee members.
Your project advisor will be Dr. William Belan, who is instructor of the 5991 and 5992. The project proposal will be the first assignment for Mus 599. It is expected that your formal proposal and the approval signatures (Dr. Belan and two additional project committee members) for (GS-12) will be completed by the end of the fifth week of the second summer session. The rest of the summer is devoted to beginning a first draft of the Project Report.

2) Project Report: The Project Report is a final, and formal document that illuminates the topic, repertoire, concert logistics, research of topic, theoretical analysis of all repertoire, rehearsal planning, review of recital preparation (necessarily completed AFTER the recital) and bibliography. The document must meet university thesis standards in order to be accepted by the library (use published guidelines). You should meet with the library thesis representative during your third summer to affirm the standards. A draft of the project proposal must be completed by the end of the fifth week of the third summer (Mus 5992). The project section, which reviews the outcome of the recital, will follow the recital and therefore will not be completed during the third summer.

3) Recital Preparation: The third summer (Mus 5992) will be spent finalizing the recital repertoire, planning for the recital details, preparing the repertoire from a conducting perspective, and writing the Project Report draft. This will be accomplished with both class and individual meetings. Everything for the recital planning must be completed by the end of the third summer. When students return home what remains is preparation and rehearsal for the actual recital event, preparation of the final Project Report writing, comprehensive exams and submission of Project Report, and GS-13 to the Graduate Studies Office.

4) Grading: Students who complete the required work for summers two and three will receive a grade of RP (satisfactory progress). When the Project Report is uploaded to the university and the GS-13 is turned into the Graduate Studies Office, the grade will be automatically changed to CR (credit). If a student receives a NC (non-satisfactory progress) units of MUS 5991-2 must be again be purchased through PaGE.

NO INCOMPLETES ARE GRANTED FOR THIS CLASS

Attachment:

Mus 5991: Project
Sample Project Topics
Dr. William Belan

1. What are the pedagogical benefits of mastering chironomy as then applied to the gestural functions? (Question from teaching experience)

2. What repertoire can be identified that includes choir, keyboard and at most two additional solo instruments? This instrumentation has historical context, as well as being functional for budget management. (Question and hypothesis from experience)

3. What is the historical development of a standard treble voicing being treble boys, to then optional treble girls, to mixed treble boys and girls, to adult women? (Question from experience)

4. Keyboard instruments have largely defined the style of a choral composition. (Hypothesis from observation)
5. Early music and contemporary ("new") music hold many of the same vocal aesthetics, and attract many of the same singers. (Hypothesis from observation)

6. The "Golden Proportion" is audibly or otherwise inexplicably present in compositions that resonate with listeners as being satisfying. (Hypothesis from curiosity)

7. What is the undeniable attraction about the "groove" in music, a simple yet infectious quality of repetitive accentuation? (Question from curiosity)

8. What is the essence of vocal timbre, and how might contrasting timbres be taught to the choir as stylistic colors, yet within a healthy vocal pedagogy? (Question as building on styles study)

9. What do choir directors need to know about organ registration? It is essential that the organ and the organist be inside the audiation of the conductor, in real time, through imagination and functional gesture. (Question and Hypothesis)

10. Where does the teaching/learning pedagogy of conducting belong in the study of music? Does the study hold a capstone position to be better reserved for the end of a music curriculum, or is it better presented as organic to all music study, theoretical and historical? But then how would your pedagogical model look? (Question of Pedagogy)