Central Connecticut State University

Department of Music

Graduate Student Handbook

Updated April 2017

Master of Science in Music Education
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About the Graduate Student Handbook

The purpose of this handbook is to clarify policies, procedures, and specific requirements for the Master of Science in Music Education program. It also provides valuable information to all graduate music students about the Graduate Committee, the Graduate Music Society, and financial assistance. Most of the documents contained within are not found in the general college graduate catalogue. Please note this document is not intended as a legal contract between you and the University. The Central Connecticut State University (CCSU) Graduate Catalog for the year in which you entered the University is the only official document stating the requirements for your degree. You should also go the Graduate Studies website at www.ccsu.edu/grad and click on the link “Once You Are Accepted.” This link provides valuable information about steps you should take to make your entry into the Master’s program easier.
Graduate Committee Governance Policy

A. Department of Music’s Graduate Committee

The CCSU Department of Music's Graduate Committee was formed in the fall of 2000. Membership consists of three elected members for a two to three year term, the Graduate Coordinator, and the Department chair (ex-officio). Its functions include the following:

1. To review and recommend policies related to the curriculum of the Master of Science in Music Education program.
2. To review and set policy for admissions to the Master of Science in Music Education program and to update the Graduate Catalog.
3. To review and set policy regarding the capstone requirements for the Master of Science in Music Education degree.
4. To review any and all unique student issues such as, but not limited to the following:
   a. Student appeals including those relating to grades; and
   b. Rejection of applicants.
5. To review student progress or policy issues when requested by a graduate advisor.
6. To set and post meeting dates. The committee meets at least twice each semester and once in the summer during the Summer Music Institute.
7. To approve all capstone project proposals and final projects.

The CCSU Department of Music’s Graduate Committee meets three times annually—once during the fall semester, once during the spring semester, and once during the summer. These meeting dates will be made available to graduate students annually through the Department’s All-Events Calendar and by communication from the Graduate Coordinator.

All capstone proposals and capstone submissions are due to the committee chair two weeks prior to the scheduled meeting date.
B. Coordinator of Graduate Studies for the Department of Music

Dr. Lauren Reynolds serves as the Coordinator of the Graduate program for the Department of Music, for the purpose of addressing the administrative demands of the M. S. in Music Education program. In addition to the administrative issues, her responsibilities include the following:

1. Advising graduate students;
2. Coordinating comprehensive examinations;
3. Serving on the Graduate Committee of the Department of Music; and
4. Processing all capstone projects.
The Graduate Music Society

The Graduate Music Society is part of the Central Connecticut State University (CCSU) Graduate Student Association (GSA), which supports graduate students by providing financial assistance for educational conferences, programs, and research projects. The Graduate Music Society (GMS) is a student organization representing students enrolled in graduate study in the Department of Music at CCSU. The GMS represents graduate students in student government at the University level. The Society also sponsors socials and networking opportunities for graduate students during the academic year and the Summer Music Institute.
Functions of Graduate Study (Goals and Objectives):

The functions of the Master of Science in Music Education degree at CCSU parallels the “Functions of Graduate Study” as listed in the National Association of Schools of Music (NASM) Handbook. Given the specificity of this degree, its goals are especially aligned with the following:

1. Scholarly competence in the organization, interpretation, and evaluation of knowledge.
2. Professional competence in the communication and dissemination of knowledge.
3. Individuals with the potential to solve contemporary problems in various aspects of music.

As described below the goals and objectives of the Master’s program are consistent with these functions.

A. Goals of the Master of Science in Music Education

1. To be knowledgeable about pedagogical approaches to teaching, and to be able to apply this knowledge in solving problems in their own school setting.
2. To be knowledgeable about current issues and trends in music education and education.
3. To be knowledgeable about different philosophies of music education and to develop a philosophical foundation for their careers.
4. To understand and evaluate research in music education, and to conduct research.
5. To further develop individual musicianship skills and areas of interests.
6. To be able to organize, interpret, synthesize and evaluate knowledge in music, music education, and education.
7. To be competent in aural and written and communication skills, and to be able to disseminate knowledge in a scholarly, coherent, and organized manner.
8. To be knowledgeable about the role of technology in the teaching and learning process and to be competent using technology as a pedagogical tool in music education.
9. To develop the skills to become leaders in education in Connecticut.
B. Objectives of the Master of Science (M.S.):

1. Students will demonstrate their knowledge about pedagogical and psychological approaches to teaching and learning by identifying the distinguishing features of leading schools of thought and the differences in these perspectives. (Well-grounded Music Education and Professionalism)

2. Students will demonstrate their knowledge about current issues and trends in education by examining these within the context of current society, schools, theory and practices in music education. (Well-grounded Music Education, and Analysis and Synthesis)

3. Students will demonstrate their knowledge about different philosophies of music education by distinguishing features of different philosophies of education and music education, and by articulating a personal philosophy of music education. (Well-grounded Music Education and Professionalism)

4. Students will demonstrate their knowledge about the relationship between theory and practices of teaching music throughout history and from various sociological and psychological perspectives (Well-grounded Music Education and Professionalism)

5. Students will demonstrate their knowledge and understanding about research by analyzing various types of research articles, and by using different research sources to complete projects assigned in classes. (Research, and Analysis and Synthesis)

6. Students will develop their individual musicianship skills and pursue their areas of interest in the elective courses they select and/or in the Capstone Project Options. (Performance and Professionalism)

7. Students will demonstrate their knowledge ability to analyze and synthesize knowledge about music, music education, and current practice through writing assignments, discussions, and projects assigned in the core courses. (Analysis and Synthesis)

8. Students will demonstrate their ability to write clearly and effectively by successfully completing typed writing assignments, and by making oral presentations in the core courses. (Technology and Well-grounded Education)

9. Students will demonstrate their competency in notation or sequencing through entrance portfolio into the program, or the successful completion of appropriate courses. (Technology)

10. Students will demonstrate their leadership skills by completing the BEST training, and serving as cooperating teachers. (Professionalism)
Program Planning

Upon acceptance into the Master of Science in Music Education program, each candidate will work with the Department’s Graduate Coordinator to develop a preliminary planned program of studies. This plan provides a map that ensures that the candidate will complete the degree program within the required time limit (6 years). While each plan is tailored to the individual, below is a suggested guideline of courses. A schedule of the core courses is provided in this handbook (page 13).

Coursework

1. **Core Courses:**
   
   Admission to the M.S. in Music Education is a prerequisite for all of the following core courses.
   
   a. MUS 504: Principles and Foundations of Music Education
   b. MUS 470: Music Structure and Style
   c. MUS 509: Comparative Music Studies
   d. MUS 598: Research in Music Education *(Prerequisite: MUS 504 or permission of the Graduate Coordinator)*
   e. MUS 510: Current Issues in Music Education *(Prerequisite: MUS 504 or permission of the Graduate Coordinator)*

2. **One (1) of the following pedagogy courses (2 credits):**
   
   MUS 502, MUS 503, MUS 505, MUS 506, MUS 512, MUS 551, MUS 556, MUS 557, or MUS 559

3. **Two (2) of the following music courses (4 credits @ 2 credits/each):**
   
   MUS 501, MUS 507, MUS 508, MUS 515, MUS 540, MUS 578, MUS 579, MUS 590, MUS 591, or MUS 592A

4. **A Course from the School of Education:**
   
   One course from the School of Education is required. With the approval of the Graduate Coordinator, students may take other courses from the School of Education as electives. Students may select from the following courses:
   
   EDF 500: Contemporary Educational Issues
   EDF 516: School and Society
   EDF 524: Foundations of Contemporary Theories of Curriculum
   EDF 525: History of American Education
   EDF 538: The Politics of Education
   EDF 583: Sociological Foundations of Education
5. **Electives (6 credits @ 2 credits/each):**

All masters’ candidates must successfully complete 12 hours of electives (this includes the pedagogy and music requirements above). As of the spring of 2002, candidates that are not proficient in using notation or sequencing technology software must take an elective course (at least 2 credits) in notation or sequencing. Most of these electives are only offered during the Summer Music Institute. However, candidates may choose to participate in one of the CCSU ensembles, and take private study in conducting or a performing area if they have been approved for the recital capstone option. Students who have been approved to give a performance recital or a conducting recital as part of their capstone requirement must take one or two semesters of private study. (See Conducting Recital Guidelines on page 29, and Performance Recital Guidelines on page 32). Students who have been approved for the composition option as part of their capstone requirement must take at least one semester of private study. (See Composition Guidelines on page 28).

6. **Capstone Requirements:**

All M.S. in Music Education candidates must successfully complete Plan B (Comprehensive Examination), and Plan A or Plan C.
Comprehensive Examination (Plan B)

1) All M. S. in Music Education candidates accepted into the program after October 2001 must take a comprehensive examination at the end of their course of studies. This examination is offered once per semester. These dates are listed on the Department of Music’s All-Events Calendar for each semester.

2) Candidates must complete an Application for Masters Comprehensive Examination form (available from the music office or online from the Graduate Studies website at <http://www.ccsu.edu/gradstudies>) and submit it to the Registrar by October 1 the fall semester or February 15 for the spring semester.

3) The Graduate Coordinator will notify the candidate once the application has been received.

4) Candidates must have completed MUS 470, MUS 504, MUS 510, and MUS 598 before taking the comprehensive examination.

5) The Comprehensive Examination includes a written examination in Music Theory, and Principles and Foundations of Music Education, and a written paper on a contemporary issue in music education. On the day of the Comprehensive Examination, candidates must bring a 5-7 page paper on a contemporary issue in music education. The topic cannot be the same topic as the candidate’s Action Research Project. The primary purposes of this part of the comprehensive examination are to determine if candidates can: a) select and research a contemporary issue in music education; b) write a concise, well-documented paper; and c) use correct APA format. The paper must be in APA format and include a minimum of ten (10) sources in the Reference List. At least eighty percent (80%) of these references must be from primary sources. Papers will be evaluated on these criteria.

6) If students do not register for additional course work they are required to pay a Continuing Registration fee of $40 for each fall and spring semester until the thesis or special project is completed. This fee MUST be paid at the beginning of the semester. This allows students to have continued access to computer facilities, library, parking, and faculty. Failure to pay the Continuing Registration fee will result in withdrawal from the University and loss of Matriculation Status. Matriculated graduate students withdrawn for this reason will need to reapply and pay the re-enrollment fee of $50.00.
Capstone Project (Plan A or C):

In addition to the comprehensive examination, students must select one of the following to complete the capstone requirement:

**PLAN A**
MUS 599: Thesis (see page 29-31 for requirements and guidelines). Note: Candidates may enroll for the Thesis only during the academic year (not the summer).

**PLAN C**
- MUS 597-A: Action Research Project (see page 17 for requirements and guidelines);
- MUS 597-A: Composition Project (see page 28 for requirements and guidelines);
- MUS 597-B: Conducting Recital Project (see page 29 for requirements and guidelines);
- MUS 597-B: Performance: Recital (see page 32 for requirements and guidelines); or
- MUS 597-B: Jazz Recital (see page 34 for requirement and guidelines), and

Candidates must inform the Graduate Coordinator of the Department of Music and their proposed project advisor of their intent to register for MUS 599, MUS 597-A, or MUS 597-B two semesters before registering for the Capstone project.

It is the candidate’s responsibility to select an advisor for his or her final project. Candidates are encouraged to choose a project advisor that has expertise in the topic the candidate selects for the project. If the advisor for Capstone Project is not the candidate’s academic advisor it is the candidate’s responsibility to keep the Graduate Coordinator informed of his or her progress.

Only full-time professors with a doctorate can advise final projects.
### Schedule of Master's Core Courses
2017-2022

#### SCHEDULE OF MASTER’S CORE COURSES
2017-2022

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<td>MUS 598: Research in Music Education</td>
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| **SUMMER** |      |      |      |      |      |      |
| MUS 598: Research in Music Education | | | | | | |
| MUS 470: Structure and Style | | | | | | |
| MUS 509: Comparative Music Studies | | | | | | |
| MUS 510: Contemporary Issues | | | | | | |
| MUS 504: Principles and Foundations | | | | | | |
| MUS 470: Structure and Style | | | | | | |
| MUS 509: Comparative Music Studies | | | | | | |

| **FALL** |      |      |      |      |      |      |
| MUS 504: Principles and Foundations | | | | | | |

Revised: July 1, 2016
Capstone Guidelines and Procedures

GUIDELINES FOR PLAN A, MUS 599: THESIS;
OR PLAN C, MUS 597-A: ACTION RESEARCH OR COMPOSITION PROJECTS,
AND MUS 597-B: CONDUCTING, OR PERFORMANCE RECITAL OPTIONS

Introduction
In addition to the Comprehensive Examination, all Master’s candidates complete a Thesis (Plan A) or Capstone Requirement as part of the degree program. This Capstone (Plan C) includes options of: Action Research, Composition Project, Conducting Project, Recital or other projects that may be considered for approval by the Graduate Committee of the Department of Music (i.e., a Technology Project – developing CAI program, etc). Guidelines for completing this requirement are provided below.

Procedures
1. The Capstone Special Project may begin after the student has completed all but one of the core courses, and all but 4 credits of electives.

2. The intent of this capstone experience is to give the student an opportunity to put into practice some of the theoretical knowledge gained in the master’s degree courses. Possible options for the Capstone Special Project (Plan C) include:
   a. MUS 597-A: Action Research Project
   b. MUS 597-A: Composition Project
   c. MUS 597-B: Conducting Recital Project
   d. MUS 597-B: Performance Recital Project
   e. MUS 597-B: Jazz Performance Recital Project

3. The student must choose any full-time faculty member of the Department of Music with terminal degrees as the advisor of his/her project. It is highly recommended that students choose project advisors who have expertise in the particular subject of their study. It is the responsibility of the student to ask the faculty member if they are willing and available to serve as the project advisor two semesters before planning to begin his or her project.

4. Students must notify the Graduate Coordinator of their intention to register for MUS 597-A (Capstone in Music), MUS 597-B, (Capstone in Music) or MUS 599 (Thesis in Music) at least two semesters before the project is to begin. This is imperative so that faculty load credits may be assigned and considered when setting other teaching schedules. Students should never embark on their project before meeting with their project advisor.
5. After the project advisor approves the project proposal, the student must obtain and complete, with the help and signature of the project advisor, Form 2B “Approval of Special Project Proposal”. This form is available on the Grad Studies website (www.ccsu.edu/gradstudies).

6. Form 2B (“Approval of Special Project Proposal”) must then be submitted to the Graduate Committee of the Department of Music for their approval (and signatures). Submissions are due two (2) weeks prior to the published Graduate Committee meeting dates. Upon approval of the Graduate Committee of the Department of Music, the proposal approval form will be forwarded to the Dean of Graduate Studies for final approval of the proposal.

7. Students should register for MUS 597-A or MUS 597-B during the First Summer Session. Although this is a convenience of the administration (saving faculty from load credits during the academic year), it should be understood that students may design and implement his/her project during the year before or the year after the summer session in which they enroll for credit.

8. When the project is complete, the student, with the help and signature of the project advisor, must obtain and complete Form 3B “Approval of Special Project” and submit this, along with the final project, to the Graduate Committee. Submissions are due two (2) weeks prior to the published Graduate Committee meeting dates. Upon approval of the Graduate Committee of the Department of Music, the project approval form will be forwarded to the Dean of Graduate Studies for final approval of the project. Form 3B is available on the Grad Studies website (www.ccsu.edu/gradstudies).

9. Final approval of projects will take at least three weeks to determine once the project has been submitted. Students will be notified by the Graduate Coordinator via email.

10. Once the final project has been approved by the Graduate Committee, the student should submit one professionally bound copy of the final project to the faculty advisor. All photocopying and other clerical requirements are the responsibility of the student.
   a. The final copies must be professionally bound (not in a three-ring binder).
   b. The cover page must be visible (through a clear-cover).
   c. Printing should be single-sided.

11. If the project is not completed by the end of the semester in which it was begun, the student will receive an “incomplete” as a grade, and will have one year to complete the project. If the project is not completed within the year, the grade then becomes an F.
Summary of Capstone Project Procedures (Timeline)

1. Complete (at a minimum) all but one core course and all but four credits of electives.
2. Select a capstone option (Thesis, Action Research Project, Composition Project, Conducting Recital, or Performance Recital).
3. Select a project advisor (must be a full-time faculty member with a doctorate).
4. Discuss a timeline with project advisor and gain advisor’s approval of project. Student must meet all agreed upon timelines.
5. Complete form 2B (Proposal Form) and submit this form, along with a thorough and formal proposal, to the Department of Music Graduate Committee two weeks before the scheduled meeting date. Proposals should be submitted via the project advisor.
6. Upon approval by the Graduate Committee, register for the capstone project (first summer session) and complete work on the project.
7. Submit form 3B (Project Approval), along with final project, to the Department of Music Graduate Committee two weeks before the scheduled meeting date. Proposals should be submitted via the project advisor.
8. Upon approval by the Graduate Committee, submit one professionally bound copy of final project (incorporating any revisions suggested by the Committee) to the project advisor.
Capstone Project: General Guidelines for Action Research and Thesis Projects

The Project Proposal should be a skeleton of the final project. The project proposal and the final project must be in APA style. The final project and the proposal should follow the guidelines provided on the following pages. The outlines and expectations for Action Research Proposals and Thesis Proposals are provided. The order of the content suggested for each type of study may be changed with the approval of the Project advisor. However, the content listed for each Project Proposal must be included in the final document.
Sample Action Research Cover Page

Observing and Identifying Selection Criteria in Preschool Children’s Song Preference

Carrie M. Jones

An Action Research Project
Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Science in Music Education Department of Music

Central Connecticut State University
New Britain, Connecticut
July 2007
Project Advisor
Dr. N. Carlotta Parr
Department of Music
Key words: Preschool children, Songs
Sample Action Research Project Table of Contents

Title Page (See page 18 for a Sample Title Page)
Blank Sheet of Paper
Abstract

I. Chapter I: Introduction .................................................................
   A. Context (Statement of the Problem)
   B. Purpose Statement (purpose of the study, objectives, or hypotheses, and specific questions explored)
   C. Definition of terms
   D. Delimitations and limitations of the study
   E. Significance of the study

II. Chapter II: Review of Literature (See page XX for a suggested procedure) .............
   A. Introduction
   B. The literature reviewed must include primary and secondary sources. A minimum of Internet sources will be accepted. The project proposal should include a review of at least 10 sources.

III. Chapter III: Methodology.............................................................
   A. Introduction
   B. Sample Population or Subjects (Description of students in the study: number of subjects, gender, etc.)
   C. School (Demographics of the school and district)
   D. Research design/Procedure (Description of research instruments and materials used in the study, Specific Timeline, Independent and Dependent Variables, etc.)
   E. Analysis Procedures: Description of the type of analysis used (descriptive statistics, Pearson-Product Moment Correlation, ANOVA, ANCOVA, etc.)

IV. Chapter IV: Results .................................................................
   A. Data analysis (not necessary for the project proposal)
   B. Discussion of Results (not necessary for the project proposal)
   C. Implications for music teaching or the profession and future research

Bibliography ........................................................................................
• The project proposal should include a fairly thorough list of the sources that will be included in the final project. At least 10 sources (or the approval of the advisor) must be included as part of the project proposal.

• The bibliography must include primary and secondary sources. A minimum of Internet sources will be accepted.

Appendices: Research Instruments (survey, questionnaires, pre-test, post-test, etc.)

A. Survey
B. Pre-Test
C. Post-Test
D. Rubric(s)
Sample Abstract
(Used with permission by Amy Burns)

The purpose of this study was to test the hypothesis that music technology would enhance composition in the second grade music classroom at Far Hills Country Day School, in Far Hills, New Jersey. The study specifically focused on standard number four (composing and arranging music within specified guidelines) of The Nine National Association for Music Education (MENC) K-12 National Standards. Additionally, the researcher wanted to know if using technology helped students feel ownership because when students feel ownership of their work, it promotes success. The researcher assigned one second grade music class to be the control group (N=15), another second grade music class to be experimental group 1 (N=15), and another second grade music class to be experimental group 2 (N=15). The control group was taught the fundamentals for basic music skills through traditional methods such as singing songs, performing on instruments, movement, and speech. Experimental group 1 was taught the fundamentals for basic music skills through the same traditional methods, along with composing a four-measure melody using traditional materials such as notation, manuscript paper, and a pencil. Experimental group 2 also learned the fundamentals for basic music skills through traditional methods. However, students in this group were taught composition with the aid of music technology, such as Harmonic Vision’s Doodle Pad, Apple’s GarageBand 2 and Finale Music’s® FinaleNotePad 2005. All groups received thirty-minutes of instruction, twice a week, for ten weeks. The researcher administered a pre- and post-test to determine if the use of technology improved the learning of music fundamentals. In addition, two colleagues judged the compositions to determine if composing music with technology improved students’ compositional skills. Finally, a survey was given to the students in both of the experimental groups to determine if ownership of their compositions was achieved.

The results of the pre- and post-tests showed that there was a significant statistical difference of improvement (p<.05) for all three groups. However, experimental group 2 showed the greatest increase of correct answers from the pre-test to the post-test, whereas experimental group 1 showed the least increase. The control group showed a significant increase in correct answers from the pre-test to the post-test, but this was to be expected because the entire twenty lessons were devoted to learning basic music skills without composing. Therefore, the hypothesis that lessons enhanced with the aid of music technology would improve retaining music skills being taught, was accepted.
The judges’ rubrics also proved that regardless of the method of composition, whether traditional or with the aid of technology, students composed with proper rhythms, notes, and originality. Furthermore, the scores from the judges showed that experimental group 2 composed the B Section as a question that proceeded to the final A Section better than experimental group 1. Lastly, the scores proved that technology did assist the students in experimental group 2 to compose better than the students in experimental group 1.

The surveys given to both experimental groups showed that 93.3% of the students in experimental group 1 and 93.3% of the students in experimental group 2 found that they liked composing a song and that they thought that it was fun. When asked if composing a song was difficult, 33.3% of the students in experimental group 1, and 26.6% of the students in experimental group 2 stated that it was difficult to compose a song. When asked if they enjoyed adding a piano accompaniment line to their compositions—this was to promote a further feeling of ownership—86.6% of the students in experimental group 1, and 86.6% of the students in experimental group 2 answered yes. Finally, 80% of the students in experimental group 1, and 86.6% of the students in experimental group 2 said that they would compose another song. Thus the surveys proved that both groups felt ownership of their melodies.

The results of the pre- and post-tests indicated a statistically significant increase in students’ knowledge of the fundamentals of music. Further, the judges’ scores for students’ compositions, and the surveys for experimental group 1 and experimental group 2 provide further evidence that music technology helped students improve their compositions as well as their sense of ownership in the composing process. Based on all of the data, the hypothesis that technology would enhance composition in the second grade music classroom was conclusively accepted.
Guidelines for Chapter II: Review of Literature Process

All projects except the Recital call for a Review of Literature. A suggested process for completing the Review of Literature component of the Capstone Project is provided below. This is included only as a guideline. Each Project advisor may establish additional expectations.

Introduction

In the introduction provide a brief description of the types of articles that will be reviewed. For example, “In exploring the topic of \textit{xxxxxx} several historical/philosophical articles that provided a context for the issue were examined. Additionally, the psychological articles reviewed in this section provide an alternative perspective for looking at “\textit{xxxxxx}” the topic. When you prepare your “real” research paper, you will categorize the articles as they relate to different sub-topics related to your main topic. For example, “The psychological articles reviewed are directly related to the three basic aspects of this study: teacher’s attitudes, teacher training, and the affect of music on student learning.”

Critique of articles

1) Briefly describe the study…Janice Killian (1998) completed a quantitative study that compared subjects (N=179) race and sex with the race and sex of performers that they preferred to hear. She also examined…
   - Describe the sample population.
   - Briefly describe the experiment (The students were provided with a list of the 21 performers…and were asked to rate…
   - Briefly describe what the researcher found out. If the researcher states that there was a significant difference, be sure to include the P value (p<.01).

2) “Transitions” – point out what article B has in common with article A, how it is different, and then proceed to describe the study in article B.

3) Summary paragraph(s)
   - Briefly summarize the types of the things all of the researchers you reviewed looked at in their studies.
   - Point out the flaws in the study (if applicable), or what issues/questions their studies raise
• Point out what was missing (what the researcher did not examine) particularly as it relates to your study and why you think it’s important to look at these points. You will use part of this material, stated another way, in Chapter I.
Guidelines for Chapter III: Methodology

Research Design
State the purpose of the study and who is involved in the study. Then give an overview of the overall design of the study.

Variables
Provide information about the independent and dependent variables in the study. Also identify any intervening or confounding variables (if applicable).

Subjects
Provide a description of the school and the school district, including socio-economic information. You should also include a description of how often students receive music instruction. Also describe the subjects in this study, e.g., three classes of 4 graders (n=XX).

Equipment and Materials
Provide a description of any software (if applicable), including the version used. Also discuss any pre-test, post-test, rubrics, manipulatives, etc., that will be used in the study. Be sure to identify who developed the tests/rubrics, and whether they have been piloted for validity and reliability.

Procedure
Provide a very detailed description of the procedure that will be used in the study. A clear timeline should be included.

Type of Analysis
Describe the ways that all questions will be answered, what will be used to collect the data(tests, surveys, etc.), and how you will analyze the results. In addition to Descriptive Statistics, explain if you will use any other statistical procedure, e.g., t-tests, Spearman Rho, etc., and the purpose(s) for using these procedures.
Sample Thesis Cover Page

A Historical Review of Choral Literature
in New England Schools

Carrie M. Jones

A Thesis
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Science in Music Education
Department of Music

Central Connecticut State University
New Britain, Connecticut
July 2007
Thesis Advisor
Dr. Pamela J. Perry
Department of Music
Key works: Choral Literature, New England Choirs
Sample Thesis Outline

Title Page  (See page 26 for a Sample Title Page)
Blank Sheet of Paper
Abstract

I. Chapter I: Introduction.................................................................
   A. Context (Statement of the Problem)
   B. Purpose of the Study (including the purpose statement)
   C. Research questions, or objectives
   D. Definition of terms
   E. Delimitations and limitations of the study
   F. Significance of the study
II. Chapter II: Review of Literature............................................
   A. The project proposal should include a summary of at least 8-10 sources.
   B. The literature reviewed must include primary and secondary sources. A minimum of Internet sources will be accepted.
III. Chapter III: Methodology....................................................... 
   A. Research design
   B. Description of the process (historical, philosophical, etc.) that will be used in the study
Chapter IV: Discussion/Results....................................................
   A. Theories that emerge as a result of the study; or
   B. Synthesis that emerges from the analysis
   C. Implications for music teaching or the profession
   D. Implications for future research

Bibliography

- The project proposal should include a fairly thorough list of the sources that will be included in the project.
- The bibliography must include primary and secondary sources. A minimum of Internet sources will be accepted.

**PLEASE REFER TO THE GRADUATE STUDIES WEBSITE FOR MORE INFORMATION ABOUT THE THESIS.**
Composition Capstone Guidelines
MUS 597-A: PROJECT IN MUSIC (PLAN C)

COMPOSITION OPTION

A. INITIAL APPROVAL FOR THIS OPTION:

A student who is considering the composition option must submit a portfolio of his or her compositions to his or her proposed Project Advisor. If audio- or videotapes of performances of the compositions are available, they should be submitted with the portfolio. If the proposed Project Advisor supports the candidate’s application, the candidate must then meet with the proposed Project Advisor and prepare a proposal to be submitted to the Department’s Graduate Committee for final approval.

B. PROPOSAL FINAL PRODUCT:

If the advisor grants the student permission for this option, the candidate must complete the following components:

1) Identify the group for which they have selected to write a composition, and in the written document explain why they chose this group.

2) Write a composition for the identified group. The composition should follow the parameters established by the Project Advisor.

3) Record the performance of the composition by the identified group.

4) Write a paper explaining the composition process used. The paper should describe such things as the difficulties encountered, the changes made during rehearsals and why the changes were made, the overall effectiveness of the composition, etc.

5) The final composition should be printed in Finale or some other notation software and included in the submission of the final project.

6) The composition must be submitted to a music publisher for consideration for publication.
Conducting Recital Capstone Guidelines
PLAN C, MUS 597-B: GUIDELINES FOR THE
GRADUATE CONDUCTING RECITAL OPTION
(rev. April 2012)

A. APPLICATION FOR INITIAL APPROVAL FOR THIS OPTION:
   A graduate student who is considering the conducting option must submit a portfolio to his or
   her proposed Project Advisor for Initial Approval a full semester before conducting lessons
   begin. Approval for this option is also contingent on the availability of the conducting faculty.
   The following should be included in the Initial Approval portfolio:
   1) An explanation of the applicant’s previous conducting experience
   2) Prior conducting education including the classes taken and the grades received. Also list the
      conductors with whom you have studied as well as the conducting clinics you have attended.
   3) A videotape of a concert to be reviewed by proposed CCSU faculty Project Advisor
   4) A list of repertoire conducted in performance
   5) A list of repertoire rehearsed with ensemble
   6) Awards or superior citations for performances/contests/adjudications, etc.

B. CONDUCTING RECITAL PROJECT PROPOSAL
   If the CCSU faculty Project Advisor grants permission for this capstone option, the student
   must then work with the project advisor to develop a Conducting Recital Project Proposal to be
   submitted to the Graduate Committee for approval.

   1. The Conducting Recital Project Proposal should include the following:
      a. Specific objectives of the study
      b. Context: Identify the group with which he/she has selected to work during the
         study. In the document explain why he/she has chosen this group and describe the
         group (include level, i.e., beginning band, concert choir, the number of students in
         the group, level of music the group has performed).
      c. Repertoire that will be studied and performed. This will be determined in
         conjunction with the project advisor.
2. Once the proposal has been approved the student will study with the project advisor by enrolling in MUS 578 until the recital repertoire is ready for the Recital Permission Audition Tape. Students must take a minimum of one semester of conducting lessons. The audition committee, in consultation with the conducting teacher, will determine the number of semesters the student will be required to take beyond the required semester.

3. The student may then enroll in MUS 597 (3 cr., no extra fee) and the recital date scheduled early in the following semester, prior to mid-term (the teacher receives 1.0 credit for the final preparations).

4. The Recital Permission Audition Videotape that includes portions of the repertoire that will be included on the recital must be submitted thirty (30) days before the Recital. The videotape of the repertoire can be from rehearsals or performances. The camera should face the conductor so that the face, hands, upper body are clearly in view. This videotape must demonstrate the candidate’s ability to perform the recital successfully. A two-member committee of full-time faculty will watch the Recital Permission Audition Videotape and determine if approval for the recital is granted.

5. When Recital Permission has been granted, a Capstone Project Proposal form must be completed, approved by the Graduate Committee of the Department of Music, and submitted to the Dean of the Graduate School.

C. FINAL PRODUCT

1. Within four (4) weeks of the recital, the candidate must submit the following to the Project Advisor*:
   a. A videotape of the final concert performance. The videotape will be reviewed by three (3) full-time faculty members to determine if the objectives were met. The faculty members and the applied music instructor must prepare a written analysis of the recital (a paragraph in length).
   b. A copy of the Recital program including program notes of the repertoire.
   c. Analysis by the candidate of the final performance: Where the objectives of the study met? Why or why not? Other observations, and/or reflections on the process?
   d. Significance of the study and future study

2. Once all materials have been submitted (see C-4), the Project Advisor must submit the following to the Dean of the Graduate School:
a. A Capstone Approval Form  
b. The evaluator’s analysis of the Recital  
c. A copy of the Recital program  
*These materials will eventually be placed in an archive in the University Library.

**Grading**

The final grade for all recital capstone options (performance, conducting, jazz) will be a combination of the performance and the post-performance reflection. Sixty percent (60%) of the grade will be from the recital, and forty percent (40%) will be from the reflection.
Sample Conducting Recital Cover Page

A Wind Conducting Recital Project: Fillmore, Grainger, Persichetti, and Brubeck

Nicholas A. Kokus

A Conducting Recital Capstone Project
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Science in Music Education
Department of Music

Central Connecticut State University
New Britain, Connecticut
April 2017
Project Advisor
Dr. Lauren Reynolds
Department of Music
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Sample Conducting Recital Abstract

Abstract

The purpose of this project was to improve the author’s effectiveness as a conductor of wind bands. At present, the author is the band director at RHAM High School. RHAM is the high school for Regional School District #8 which is comprised of the towns Hebron, Andover, and Marlborough Connecticut. As a vehicle for achieving this goal he prepared and presented a conducting recital with his high school wind ensemble. Two semesters of weekly conducting lessons guided and provided direction for this study. There were three specific objectives of this project. The first was to complete extensive background research and score study of the recital repertoire. The recital repertoire served as an entry point for exploration of important eras and core repertoire of twentieth century wind band. The second objective was to correct and refine the author’s expressive conducting gestures including: intentional and specific use of the left hand, matching velocity of the beat pattern to the intended style, and correcting improper upper body posture and wrist position/tension. The third objective was to discover and implement rehearsal techniques to promote student’s active and critical listening during rehearsal. Growth occurred for the author in all three of the goal areas. The literature review and exhaustive score study afforded the author a thorough understanding of the recital repertoire and its relation to the broader body of wind literature and greatly informed and enriched the teaching process. Through lessons and video analysis, the author’s conducting improved greatly, and established a framework for further growth. The author improved his rehearsal technique through videos and in-class sessions with Dr. Reynolds including a formalized tuning procedure, giving students targeted feedback before a repetition, and rephrasing of rehearsal directions.
Performance Recital Capstone Guidelines
PLAN C, MUS 597-B: GUIDELINES FOR THE GRADUATE PERFORMANCE RECITAL OPTION
(Rev. January 2006)

A. APPROVAL FOR THIS OPTION:
1) Any graduate student who wishes to choose the option of a graduate recital must audition for a jury of at least two faculty members, at least one of which must be full-time. If possible, the applied music instructor with whom s/he intends to work should be present.
2) A request for an audition must be made a full semester before applied lessons begin.
3) Applicants should bring samples of undergraduate recitals or other recitals given to the audition.

B. RECITAL PREPARATION:
1) The instructor will determine the recital program after discussion with the student (one hour's worth of music is the standard length). The student will study with that teacher by enrolling in MUS 578 until the recital repertoire has been learned and is ready for the Recital Permission Audition. Students must take one or two semesters (preferably successive ones) of lessons. The audition committee, in consultation with the studio teacher, will determine the number of semesters of lessons the student will be required to take.
2) The student may then enroll in MUS 597-B (3 cr., no extra fee) and schedule the recital date for early in the following semester, preferably prior to mid-term (the teacher receives 1.0 credit for the final preparations).
3) Scheduling: Several recital date options must be given to the music office secretary, who will reserve an available time in Founders Hall or similar venue. Recitals may be scheduled for any day/time, that the venue is available. One option is to schedule recitals during the common hour of the department, T/R at 3:05 pm. When scheduling recitals, students should also schedule recital permission and rehearsal dates.
4) Recitals in the fall semester entail final preparations during the summer months: therefore, the decision to play a fall recital must be agreed upon by the instructor. A recital given in the summer must have the consent of both the instructor and the faculty members who will attend the recital (see item C-2).
5) At the Recital Permission Audition the student should be able to play each composition on the recital program in a manner that demonstrates his/her ability to perform the recital successfully. If an accompanist is used, that person will perform as well. A two-member committee of faculty, at least one of which is full-time, will hear the audition. The Recital Permission Audition should take place during the last four weeks of the final semester of study.

6) When recital permission has been granted, a Capstone Project Proposal form must be completed, approved by the Graduate Committee of the Department of Music, and submitted to the Dean of the Graduate School.

C. FINAL PRODUCT:

1) With the guidance of the instructor the student will provide the text for the printed program as well as comprehensive program notes and bio(s) of the performer(s). The program original will be prepared by the student but can duplicated by the music office if submitted at least three days before the recital.

2) The student is responsible for making the arrangements to hire an accompanist (if needed) and for having the recital recorded (either audio or video are acceptable).

3) The recital will be heard and graded by two faculty members, at least one of which is full-time, in conjunction with the applied music instructor. The faculty members and the applied music instructor must prepare a written analysis of the recital (a paragraph in length).

4) Within four weeks of the recital, the candidate should submit the following to the Project Advisor.
   a. The recording*
   b. A copy of the Recital program including program notes of the repertoire
   c. An analysis of the final performance and the process. The analysis should comment directly on the goals and objectives laid out in the project proposal, and should be written in an academic tone. The writing must be thorough, reflect depth of thought and analysis, and show competence in graduate-level writing.

5) The student must meet all deadlines established by the Project Advisor and then submit the final approved product to the Project Advisor two weeks before the Graduate Committee meeting. The Project Advisor will then submit the approved materials (see C-4) to the Graduate Committee, who will upon approval submit to the Dean of the Graduate School:
   a. A Capstone Approval Form
b. The evaluators’ analysis of the Recital  
c. A copy of the Recital program

*The recording will eventually be placed in an archive in the University Library.

**Grading**

The final grade for all recital capstone options (performance, conducting, jazz) will be a combination of the performance and the post-performance reflection. Sixty percent (60%) of the grade will be from the recital, and forty percent (40%) will be from the reflection.
Sample Performance Recital Cover Page

Performance Recital Capstone Project

Katherin F. Ruiz-Diaz

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Science in Music Education
Department of Music

Central Connecticut State University
New Britain, Connecticut
July 2015
Project Advisor
Professor Jill Maurer-Davis
Department of Music
Key words: recital, flute, music
Sample Performance Recital Table of Contents

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Jazz Recital Capstone Guidelines

PLAN C, MUS 597-B: GUIDELINES FOR THE GRADUATE JAZZ RECITAL OPTION

A. APPROVAL FOR THIS OPTION:

1) Any graduate student who wishes to choose the option of a graduate jazz recital must audition for a jury of at least two full time faculty members—the director of jazz studies (may be substituted with another full-time faculty member if the director of jazz studies is the applied instructor) and one other faculty member. If possible, the applied music instructor with whom s/he intends to work should be present.

2) A request for an audition must be made a full semester before applied lessons begin.

3) Applicants should bring samples of undergraduate jazz performances or other jazz performances to the audition.

B. RECITAL PREPARATION:

1) The instructor will determine the recital program after discussion with the student (one hour’s worth of music is the standard length). The student will study with the teacher by enrolling in MUS 578 until the recital repertoire has been learned and is ready for the Recital Permission Audition. Students must take one or two semesters (preferably successive) of lessons. The audition committee, in consultation with the studio teacher, will determine the number of semesters of lessons the student will be required to take.

2) The student may then enroll in MUS 597-B (3 cr., no extra fee) and the recital date should be scheduled early in the following semester, preferably prior to mid-term (the teacher receives 1.0 credit for the final preparations).

3) Scheduling: Several recital date options must be given to the music office secretary, who will reserve an available time in Founders Hall or similar venue. Recitals may be scheduled for any
day/time, that the venue is available. One option is to schedule recitals during the common hour of the department, T/R at 3:05 pm. When scheduling recitals, students should also schedule recital permission and rehearsal dates.

4) Recitals in the fall semester entail final preparations during the summer months: therefore, the decision to play a fall recital must be agreed upon by the instructor. A recital given in the summer must have the consent of both the instructor and the faculty members who will attend the recital (see item C.2).

5) At the Jazz Recital Permission Audition the student should be able to play each composition on the recital program in a manner that demonstrates his/her ability to perform the recital successfully. The student must also make sure that s/he is the primary performer/soloist on each composition. Any additional musicians used on the recital (rhythm section musicians, horn players (saxophone, trombone, trumpet etc.) must also appear at the permission. On rare occasions a substitute musician may be used but this is up to the discretion of the panel and the studio teacher. A two-member committee—the director of jazz studies (may be substituted with another full-time faculty member if the director of jazz studies is the applied instructor) and one other faculty member—will hear the audition. The Recital Permission Audition should take place during the last four weeks of the final semester of study.

6) When Recital Permission has been granted, a Capstone Project Proposal form must be completed, approved by the Graduate Committee of the Department of Music, and submitted to the Dean of the Graduate School.
C. FINAL PRODUCT:

1) With the guidance of the instructor the student will provide the text for the printed program as well as comprehensive program notes and bio(s) of the performer(s). The program original will be prepared by the student but can duplicated by the music office if submitted at least three days before the recital.

2) The student is responsible for making the arrangements to hire any accompanying musicians and for having the recital recorded (either audio or video are acceptable).

3) The recital will be heard and graded by two full-time faculty members—the director of jazz studies (may be substituted with another full-time faculty member if the director of jazz studies is the applied instructor) and one other faculty member—in conjunction with the applied music instructor.

4) Within four weeks of the recital, the candidate should submit the following to the Project Advisor.
   a. The recording*
   b. A copy of the Recital program including program notes of the repertoire
   c. An analysis of the final performance and the process. The analysis should comment directly on the goals and objectives laid out in the project proposal, and should be written in an academic tone. The writing must be thorough, reflect depth of thought and analysis, and show competence in graduate-level writing.

5) The student must meet all deadlines established by the Project Advisor and then submit the final approved product to the Project Advisor two weeks before the Graduate Committee meeting. The Project Advisor will then submit the approved materials (see C-4) to the Graduate Committee, who will upon approval submit to the Dean of the Graduate School:
   a. A Capstone Approval Form
b. The evaluators’ analysis of the Recital

c. A copy of the Recital program

*The recording will eventually be placed in an archive in the University Library.

**Grading**

The final grade for all recital capstone options (performance, conducting, and jazz) will be a combination of the performance and the post-performance reflection. Sixty percent (60%) of the grade will be from the recital, and forty percent (40%) will be from the reflection.
How to Apply for Funding

It is possible to receive funding from the Graduate Student Association (up to $500) for various research projects or for professional conference participation. Here is a brief outline of the process:

1. Obtain and fill out a Graduate Student Association Conference Travel & Research Request Form.
   - Forms can be obtained from any of the GSA Executive Board Members
   - Be sure to fill out the back of the form. Here you can let the Committee know where you are going, why, and how it will benefit the CCSU Community.
   - Attach any informative documents such as travel/lodging quotes and receipts and well as registration materials and information.
2. Return form to the GSA Finance VP on or before the deadline.
3. Optional: Attend Finance Committee meeting where your proposal will be reviewed. Your attendance allows the committee to ask you questions and allows you to clarify your need for the grant.
4. The GSA will contact you and let you know how much money you were granted. At this time you will also be given a reimbursement form. Fill out the form attaching all receipts from the conference and hand it in to the VP of Finance.
5. A check will be mailed to you for the amount granted.
6. After you have attended the conference, you are required to report back to the GSA. You must either give a brief presentation or submit a 2-3 page paper detailing what you learned from the conference and how it can benefit your graduate studies and CCSU as a whole.

NOTES:

- Graduate Students are eligible for only one travel grant during their matriculation in a particular graduate program at CCSU.
- Reimbursement for conference attendance is limited to two of the following items: travel, lodging, registration, food, and presentation supplies.
- Grants may not exceed $500.
• GSA looks to fund those grants that benefit graduate students in their program of study and the campus as whole, not those requests which are personal in nature.

Contact Information

For the most up-to-date contact information, visit the Graduate Studies web site at:
http://www.ccsu.edu/gradstudies
Contact Information

For further information about the Graduate School programs, degrees, and to obtain appropriate forms, contact:

Graduate Studies
Central Connecticut State University
Henry Barnard Room 102
New Britain, Ct. 06050
Phone (860) 832-2363
Fax: (860) 832-2352
Website: http://www.ccsu.edu/gradstudies
Email: FitzgeraldG@mail.ccsu.edu
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