

**MASTER OF MUSIC MAJOR COMPOSITION  
MODE A: RESEARCH MODE**

**ENTRY REQUIREMENTS**

**MASTER PROGRAMME:**

1. Candidates must have Bachelor's Degree with Honors and obtained at least CGPA 2.75 except for admission to the Master's program offered by the following Faculties:
  - i. Faculty of Science and Mathematics,
  - ii. Faculty of Art, Computing and Creative Industries; and
  - iii. The Faculty of Technical and Vocational,minimum requirement is at least CGPA of 2.50,  
  
or equivalent, from the Sultan Idris Education University or equivalent degree from any institute of higher learning; or
2. Other qualifications recognized by the Senate obtained by prior-to-use experience-based accreditation (APEL) subject to listed fields only, or
3. Other qualifications recognized by the Senate; and
4. Fulfill special requirements set by the relevant Faculty if applicable.

**DOCTORATE PROGRAMME:**

1. Candidates are required to have a Masters qualification from the Sultan Idris Education University or from any Institute of Higher Education recognized by the Senate; or
2. Other qualifications recognized by the Senate; and
3. Fulfill special requirements set by the relevant Faculty if applicable.
4. Candidates with a Bachelor's Degree (without Honours) or General Degree are deemed ineligible and do not meet the minimum entry requirement.

**SPECIAL ADMISSION REQUIREMENTS**

1. Have a Bachelor of Music (Composition) or related fields.
2. Candidates should also send at least two (2) original composition portfolios of works in various forms and media.
3. Candidates need to submit works in the form of scores, audio or any form related to the work. One of the works should be written within one (1) year from the date of application.
4. Candidates are obliged to submit a summary of their Proposal on their works to be produced in not less than 1,000 words.

## PROPOSAL

To apply for this programme, please submit a proposal of not more than 1,000 words that explains the student's interest in pursuing a masters degree programme.

This Proposal should have the following contents:

### **1. Proposal title**

### **2. The purpose of obtaining a Masters Degree in Music Composition**

- Explain why you are the ideal candidate for this course and what you hope to achieve throughout your course.

### **3. Proposed composition and ideas**

- Discuss the types of composition you want to produce or the ideas and concepts behind the work that will be produced.

### **4. Previous works**

- Sharing your experience relating to the composition, particularly those related to the proposed project.

### **5. Literature review / creative work**

- Quick list of existing music repertoire by relevant composers or inspirational ideas for your composition in your proposal. You can also discuss concepts related to your proposed topic.

- 6. The goals of the composition** • Summary of all the goals you want to achieve as a composer through this programme.

**MASTER IN MUSIC MAJOR COMPOSITION–GRADUATION REQUIREMENTS**

STRUCTURE	DURATION	SUPPORTING DOCUMENT
Creative Project Proposal Paper (Not less than 1,000 words)		
Composition 1	20-30 minutes	Creative Project Document 1 (not less than 7,500 words)
Composition 2	30-40 minutes	Creative Work Dissertation 2 (15,000-20,000 words)

**Creative Project Proposal Paper (Minimum 1,000 words)**

A brief statement of the issues to be studied. Proposal contains brief information on introduction, literature reviews / reviews of creative work and creative processes.

The Creative Work Project Proposal Paper shall be written not less than 1,000 words. Proposals are intended to be the basis of consideration for candidate selection and verification process of field or scope of research in higher degree studies.

Students must pass the Creative Work Project Proposal before Composition 1

**COMPOSITION 1 (20-30 minutes)**

Composition 1 is a performance of works of musical compositions that is between 20-30 minutes in the form of lecture recitals, a combination of musical performances and a brief discussion of inspiration and creative process. The music may be presented directly (recommended) or in the form of recording.

**COMPOSITION 2 (30-40 minutes)**

Composition 2 follows the same format as Composition 1 but with a duration of 30-40 minutes. Presentations may include the same work from Composition 1 by integrating comments and feedback from Composition 1, the development of music or new music works as a whole.

**CREATIVE WORK DOCUMENT (minimum 7,500 words).**

This creative work document is a work of creativity towards a creative work dissertation covering creative literature / creative work and creative processes.

**Creative Work Dissertation Document (DKK)** is the document produced during the creative process of performances / works examples such as reports of creative processes, work portfolios, scores, lyrics and others. Writing about creative work reports is based on the format provided by the faculty.

**DISSERTATION OF CREATIVE WORK (15,000-20,000 words)**

**Dissertation of Creative Work (DKK)** is a summary of the entire document of creative work that has been refined and in accordance with the format provided by the faculty.

Dissertation of creative work is closely related to the music that has been composed for thesis. The dissertation of this creative work is a document explaining the study of academic writing and explaining clearly the mind of a composer, the background and the processes involved.

The parts to be included in Creative Dissertation are: -

- a. Abstract
- b. Acknowledgements (optional)
- c. Introduction
- d. Literature Review / Creative Works
- e. Creative Process and Development of Concepts
- f. Explanation / Comments on Composition
- g. Conclusion

## **Abstract**

Abstracts outline the introduction / background, composition objectives, creative literature / creative work, creative process, and summary of composition or invention results. (No more than 300 words).

### **A. Acknowledgement (Optional)**

### **B. Introduction and background**

#### **i. Inspiration / Motivation**

The introduction of the chapter should explain the music's work, briefly outlining the inspiration and motivation of music creation, the purpose of music creation, and how its reforms and the ability to expand the composition of music. Topics such as the creative process, inspiration, motivation, and claims made in this study should be included (but the details should be in the next chapter).

#### **ii. Statement of research / questions / issues / objectives of creative work**

The objectives of the final study and questions / issues should be included, and any changes in approaches should be included in the aspect of the creative process in this chapter.

#### **iii. The purpose of the creative process and the composition approach**

The basis of creative processes should be written, but only as an introduction to the overall inspiration, motivation and development of creative ideas.

### **C. Literature Review /Creative Work**

Literature is an article, book, and music analysis, interviews with experts / academics in this area, including writings by the composer themselves. Creative works are footage and scores by composers or artists. Creative work should also include pre-work and research by the composer / researcher for the purpose of differentiating with their own prior work.

### **D. Creative Process and Concept Development (Methodology)**

#### **i.) Creative Process Composition**

In contrast to traditional methods of study, in this chapter candidates will briefly discuss the creative process. The creative process starts from the planning stage of each composition to the final composition stage, the study or the analysis of the music, the technical problems or the challenges faced in the learning process of the chosen repertoire other than the musical interpretation of the created works. Candidates may include terminology terminals if deemed necessary.

In the composition, a practical based study is applied because the composition is a product and the goal of a study. The auto-ethnographic approach may be applied when the method or technique is personally linked to the candidate.

### **E. Explanation and Comments of Musical Works that have been altered**

This chapter describes the form of composition that has been produced, including the presentation / performance techniques of the composition.

### **F. Conclusions and Reflections**

The conclusions should reflect the product process. If the method is practical, any future probabilities may be included. The impact of this study on the basis of author's own research should be reflected. The

potential impact of this study on future research and presentation aspects should be discussed.

**G. References**

**H. Appendix**

- a. Relevant composition score
- b. Curriculum vitae and list of previous works

**I. . Composition scores (separate documents)**

1. SAMPLE OF CREATIVE WORK DOCUMENT STRUCTURE

Abstract

**Chapter 1; Introduction / Background**

Inspiration / Motivation  
Composition Objective  
Composition of Composition  
Context  
Imagination of Composition Ideas  
Musical Ideas  
Presentation Ideas (Music)

**Chapter 2: Literature Review and Creative Works**

Review of Creative Works  
Literature Review

**Chapter 3: Creative Process and Development Concepts**

Process  
Approach 1  
Approach 2  
Approach 3  
Development of Work Concepts  
Definition of Concept  
The concept

**Chapter 4: Explanation and Commentary of Composition Work**

Structure of Composition  
Work 1  
Work 2  
Work 3  
Presentation of Composition  
Flow / Flow  
Position / Layout  
Multimedial

**Chapter 5: Conclusions and Reflections**

References  
Appendix  
  
Scores of original music works

APPENDIX A

Proposal Framework, Creative Work Document and Dissertation Work

<b>Timeline Goals</b> (Graduated within the prescribed time)	<b>End of semester 1</b>	<b>End of semester 2</b>	<b>End of semester 3</b>
	<b>Proposal</b>	<b>Creative Work Document</b>	<b>Creative Work Dissertation</b>
<b>Description</b>	<b>Overall project</b>	<b>Work Creation</b>	<b>Final Product</b>
<b>Related to</b>	—	<b>Recital I</b>	<b>Recital II</b>
<b>Minimum number of words</b>	1,000	7,500	15,000
<b>Introduction</b>	Framework	Comprehensive, almost complete	Complete
<b>Literature Review/Creative Work</b>	Framework	Comprehensive, almost complete	Complete
<b>Creative Process</b>	Process that have been proposed only	Music in recital only	Complete
<b>Explanation/Comments(Composition only)</b>	—	For complete work only	Complete
<b>Conclusion</b>	—	—	Complete

**MASTER IN MUSIC MAJOR PERFORMANCE  
MODE A: RESEARCH MODE**

**ENTRY REQUIREMENTS**

**MASTER PROGRAMME:**

1. Candidates must have Bachelor's Degree with Honours and obtained at least CGPA 2.75 except for admission to the Master programme offered by the following Faculties:
  - i. Faculty of Science and Mathematics,
  - ii. Faculty of Art, Computing and Creative Industries; and
  - iii. The Faculty of Technical and Vocational, minimum requirement is at least CGPA of 2.50,or equivalent, from the Sultan Idris Education University or equivalent degree from any institute of higher learning; or
2. Other qualifications recognized by the Senate obtained by prior-to-use experience-based accreditation (APEL) subject to listed fields only, or
3. Other qualifications recognized by the Senate; and
4. Fulfill special requirements set by the relevant Faculty if applicable.

**DOCTORATE PROGRAMME:**

1. Candidates are required to have a Masters qualification from the Sultan Idris Education University or from any Institute of Higher Education recognized by the Senate; or
2. Other qualifications recognized by the Senate; and
3. Fulfill special requirements set by the relevant Faculty if applicable.
4. Candidates with a Bachelor's Degree (without Honours) or General Degree are deemed ineligible and do not meet the minimum entry requirement.

## SPECIAL ADMISSION REQUIREMENTS

1. Bachelor of Music or related field.
2. Pass the talent test of the Main Instrument presentation

### Talent Test

For audition, student candidates need to meet the following requirements:

- a. Candidates must play three (3) pieces of work in different genres of music to demonstrate various presentation techniques that vary in musical instruments to be followed;
  - b. If the candidate is unable to attend the audition, the candidate is required to submit the audio or video recording / candidate presentation. Recording must be made within the nearest six (6) months and submitted together with a player certification certificate signed by the appropriate authority;
3. Candidates are also required to submit Proposed Creative Project Proposal not less than 1,000 words.

## PROPOSAL

To apply for this programme, please submit a proposal of not more than 1,000 words that explains the interest to join the programme.

This proposal contains a framework for introduction, literature review / presentation, creative process, and at least individual chapter titles of choice based on the presentation topic.

The Proposal should have the following contents:

- 1. Proposal title**
- 2. Purpose of taking Master of Music major Presentation**
- 3. Proposal repertoire and presentation ideas**  
Discuss the issues / questions of performances, interests, ideas and concepts behind the work to be produced.
- 4. Previous works of art**  
Sharing experiences related to music performances, especially those related to the work that have been done within the 5-year period.
- 5. Literature review / creative work**  
Presentation highlights means recording or documentary (audio / video) related to presentation repertoire, presentation highlights or interviews of distinguished practitioners or composers associated with your work. You can also include research on concepts related to your proposed topic.

**6. The goals of the show**

Please summarize all the goals you want to achieve as a member of the show through this programme.

**MASTER OF MUSIC MAJOR PRESENTATION–GRADUATION REQUIREMENTS**

Master of Music with specialization presentation in the Creative Study project mode will focus on presentation, presentation management and critical interpretation writing. This project combines a presentation project along with creative work. This Creative Work Project will be assessed in two (2) Recitals.

**Assessment of Creative Project**

STRUCTURE	DURATION	SUPPORTING DOCUMENTS
Creative Project Proposal (not less than 1,000 words)		
Recital 1	40 minutes	Creative Project Document(not less than than 7,500 words)
Recital 2	60 minutes	Creative Dissertation (15,000 to 20,000 words)

**Creative Project Proposal (Presentation Major)**

A brief statement of the issues to be studied. This proposal contains brief information on advances, literature review / presentation review and creative processes.

The Creative Work Project Proposal shall be written not less than 1,000 words. Proposals are intended to be the basis of consideration for candidate selection and verification process of field or scope of research in higher degree studies.

**RECITAL 1 (40 minutes)**

Recital 1 is a 40-minute screen resizing containing at least one (1) or two (2) parts of the masterpiece that has been discussed in the creative work dissertation. Students need to briefly introduce and discuss the works they have previously performed if necessary.

**RECITAL 2 (60 minutes)**

Recital 2 is a 60-minute Recapitalization development by integrating comments and feedback from Recital 1. This recital should be recorded for inclusion as part of the creative work dissertation (Appendix).

**CREATIVE WORK DOCUMENT (minimum 7,500 words)**

Creative document creation is the creation process for the dissertation of creative work encompassing the introduction of literature review / creative work, creative processes and individual chapters of choice based on presentation titles.

**The Creative Work Dissertation Document (DKK)** is the documents produced during the creative process of performances / works examples such as reports of creative processes, work portfolios, scores, lyrics and others. Writing about creative work reports is based on the format provided by the faculty.

**Dissertation of Creative Work (DKK)** is a summary of the entire document of creative work that has been purified and in accordance with the format provided by the faculty. The Creative Work Dissertation should contain at least one of the recital works for the relevant presentation titles agreed upon by the supervisor.

The parts to be included in Creative Dissertation are: -

- a. Abstract
- b. Acknowledgement (optional)
- c. Introduction / Background
- d. Literature Review / Presentation
- e. Creative Process (Methodology)
- f. Discussion of additional study findings / discussions based on topics
- g. Conclusion / Reflection / Suggestion

**A. Abstract**

Abstracts outline the introduction / background, presentation objectives, literature review / presentation, creative process, and brief pronunciation of presentation or discovery results. (Not more than 300 words).

**B. Acknowledge (Optional)**

**C. Introduction and Background**

**i. Presentation Interest / Motivation / Inspiration**

In this chapter, the candidate will discuss the interests of presentation, motivation, inspiration and ideas behind the creation of a work before a candidate introduces a recital programme or a particular repertoire option.

**ii. Presentation Objectives / Issues / Problems / Statements**

The objectives of the final study and questions / issues / statements should be included, and will justify the recital programme or certain repertoire options. Candidates will explain how the programme is able to answer the objectives of his presentation. Candidates can also include significant performances here including any restrictions and boundaries in the show.

**D. Presentation / Literature Review**

Literature is the articles, books, manuscripts and music analyzes by experts / academics in the field, including writings by their own composers. Creative works are footage or documentary related to a repertoire, life story or interview with a member of the performer or the famous composer in parts of the work of the candidate.

**E. Creative Process (Methodologies)**

**i. Creative Process**

In contrast to traditional methods of study, in this chapter candidates will briefly discuss the creative process of the show. the creative process starts from the planning stage of each presentation to the final recital stage, the study or the analysis of the music, the technical problems or challenges faced in the learning process of the chosen repertoire besides the interpretation of the music of the created works. Candidates may include terminology if deemed necessary.

In the presentation, the methodology of a practical study is applied because presentation is a product and the goal of this study. The auto-ethnographic approach can be applied in relation to the candidate's personal involvement in various forms of presentation.

**D. Chapter and Individual Topics Based on the Presentation Title(not compulsory)**

If necessary, candidates can further expand the study results or discussions about performances in this chapter by submitting their own topics based on the presentation title.

**E. Conclusion / Reflection / Suggestion**

The last chapter should contain candidate reflection on the creative process towards the last recital as the final findings of the study. Candidates need to discuss the effects of performances made on the basis of the candidate's artistic efforts and also the potential impact to impact future performances. Candidates may also include suggestions on ways to improve future offerings.

**F. Reference**

**G. Appendix**

**Mandatory include:**

- a. a recital Programme and Programme Notes
- b. recording of recital presentation

**Mandatory to attach**

- a. Recital brochure/poster used for publicity
- b. Musical score used for analysis
- c. Presentation pictures
- d. Related documents based on specific studies such as questionnaires and feedback, and knowing reply, interview questions and others.

1. **SAMPLE STRUCTURE OF ACREATIVE WORK DISSERTATION**

**Abstract**

**Acknowledgement (optional)**

**Chapter 1: Introduction and background**

Interest in Presentation/motivation/inspiration  
Presentation Objective/Problems/Issues/Fact  
Justification of recital programme/particular repertoire  
Importance and limitations of presentation

**Chapter 2: Literature Review**

Literature review

**Chapter 3: the Creative Process (Methodology)**

Creative Process  
Programming and planning  
the study and analysis of Repertory  
Issues and challenges  
Interpretations musical repertory  
Terminology (not mandatory)

**Chapter 4: (Individual topics)**

Related findings/ discussion topic-based presentation (optional)

**Final Chapter:** Conclusion/Reflection/Suggestions

**Reference**

Proposal Framework, Creative Work Document and Dissertation Work

<b>Timeline goals</b> (Graduated within the prescribed time)	<b>End of semester 1</b>	<b>End of semester 2</b>	<b>Akhir semester 3</b>
	<b>Proposal Paper</b>	<b>Creative Work Document</b>	<b>Creativei Work Dissertation</b>
<b>Description</b>	<b>Overall project</b>	<b>Work creation</b>	<b>Final Product</b>
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<b>Minimum number of words</b>	1,000	7,500	15,000
<b>Introduction</b>	Framework	Comprehensive and almost complete	Complete
<b>Literature Review/Presentation</b>	Framework	Comprehensive and almost complete	Complete
<b>Creative Process</b>	Process and methods that have been proposed only	Music in recitals only	Complete
<b>Selected explanation/ comments based on presentation topics (presentation only)</b>	At least topics and chapter sub topics	More comprehensive and almost complete	Complete
<b>Conclusion</b>	—	—	Complete