

# 2007-08 Master of Music Handbook

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## GENERAL ACADEMIC INFORMATION

This brochure is intended to familiarize the student with the basic options and minimum requirements necessary for the Master of Music degree in the College of Musical Arts. It supplements but does not replace information contained in the official publications of the Graduate College. For full information concerning the Graduate College, admission procedures, costs and financial aid, academic regulations and general requirements, the student should consult the online Graduate Catalog.

The contents of this catalogue represent current thinking at the time of preparation. However, the University has the authority to make changes in policies, degree programs, requirements, course offerings, class schedules and other aspects of its programs. These changes supersede any specifications appearing in official publications of the University. Prospective students should consult with the Coordinator of Graduate Studies in the College of Musical Arts concerning programmatic and curricular changes.

### Degree Options

The Master of Music degree program encompasses six fields: composition, ethnomusicology, music education, music history, music theory and performance. Performance studies and Music Education have specializations within each field as follows:

#### **Music Education**

Comprehensive Music Education (Thesis Option)  
Comprehensive Music Education (Non-Thesis Option)  
Choral Music Education  
Instrumental Music Education

#### **Performance**

Choral Conducting  
Collaborative Piano  
Instrumental Performance  
Instrumental Specialist  
Jazz Studies  
Orchestral Conducting  
Piano  
Piano Pedagogy  
Voice

Each degree program is constructed to provide the student with an in-depth understanding of the major field, a broad exposure to other aspects of the art, and research/creative experience in the area of specialization. Each program requires between 30 and 40 semester hours, depending on the field and area of specialization. Students entering without deficiencies can complete the program in two years; any deficiencies may prolong the program. Most of these hours are specified as core requirements appropriate to the student's emphasis and will vary depending on the major field. Most specializations require at least 11 additional hours (35%) devoted to studies in music outside of the major. This requirement may be fulfilled by a combination of academic courses, applied study, and ensemble participation. The remaining hours (21%) constitute a three-course sequence in research/creative activity. Research Techniques (MuCT 602), required in most programs, provides the student with a knowledge of music bibliography and research strategies. Directed Research (MuCT/MuED 690) is concerned with research tools appropriate to the major and with the development of a research proposal. The final project (thesis, final composition, recital/portfolio or re-

cital/document – MuCT/MuED 699; MusP 698/699) represents the culmination of the degree, in which the student demonstrates the ability to plan and carry out independent scholarly and/or creative activity.

A Plan II (Non-Thesis) Option is also offered in Comprehensive Music Education or Choral Music Education. Details on each program appear with the curriculum guides in this handbook. A written and oral comprehensive examination will be administered after the completion of all course work.

### **Admission Procedures and Requirements**

The following steps should be taken to secure admission to the graduate program as a degree-seeking student:

1. Submit the online Graduate College Application. The instructions, all information and forms are found at [www.bgsu.edu/music/graduate](http://www.bgsu.edu/music/graduate) or [www.bgsu.edu/colleges/gradcol](http://www.bgsu.edu/colleges/gradcol). Be sure to submit the \$30 application fee.
2. Contact each institution attended and have them send two official transcripts to the Office of Graduate Admissions.
3. Submit scores for the Graduate Record Examination (General Test only) to the Office of Graduate Admissions. The optional music portion of the test is not required by the College of Musical Arts.
4. Submit the online College of Musical Arts Graduate Student Audition/Interview Reservation Request Form (found at [www.bgsu.edu/music/graduate](http://www.bgsu.edu/music/graduate)).
5. Indicate your emphasis on the application form: ethnomusicology, music composition, music education, music history, music performance or music theory.

Applicants seeking admission as performance majors are required to audition before the appropriate area faculty for acceptance. If an applicant is unable to visit Bowling Green in person, a representative tape will be acceptable. Graduate students in Music Education must interview with the departmental chair. Those who want to pursue a master's degree in Music Education, but who are not licensed are required to take course work leading to licensure prior to, or during the course of, graduate study. Music education applicants electing Plan II (comprehensive) must have one year of fulltime teaching experience. Applicants for the music education degree program must submit the following: (1) a 10-minute videotaped performance on an instrument or voice, (2) a continuous 15-minute videotaped teaching or rehearsal segment and (3) a writing sample on a topic of the faculty's choice (contact the department chair for details). Composition, ethnomusicology, music history and music theory majors must submit representative original works or papers.

The Graduate College will notify the student directly concerning acceptance into the graduate program. Notification will be sent as soon as all materials, including official transcripts, have been received. The College of Musical Arts will notify the Graduate College and the student of the college's recommendation concerning acceptance as soon as all materials are received and any necessary auditions and interviews have been completed.

### **Policy for Diagnostic Tests and Remediation Examinations**

All degree-seeking students at the graduate level in music must demonstrate undergraduate competencies in music history and music theory by taking diagnostic tests in both subjects. These tests must be taken before the first semester of study; there is no exception to this rule. A study guide, intended to help the student prepare for these examinations, is available through the College of Musical Arts' Web site at [www.bgsu.edu/music/resources/gradstudy](http://www.bgsu.edu/music/resources/gradstudy).

The diagnostic tests are normally taken during the first two days of Orientation Week preceding the start of the fall semester. Degree-seeking students who enter the graduate program in January or in the summer must take the tests before enrolling for classes.

Students who pass these exams may enroll in graduate history and theory courses without restriction. Students who fail the music theory test and/or one or both parts of the music history test have two options:

1. Students are expected to take remedial courses to make up deficiencies. MuCT 506 is required of those who fail the theory test; MuCT 507 and/or 508 are required of those who fail one or both portions of the history test. These courses do not count towards degree requirements.
2. The student may take a retest in the area(s) of deficiency. In this case the student is given one semester to study the material independently. At the end of the first semester of residence, retests will be administered. THESE RETESTS MAY BE TAKEN ONLY ONCE. Students who pass the retests may enroll in graduate history and/or theory courses without restriction. Students who fail any of the retests MUST take the appropriate remedial course(s) as soon as possible—i.e., at their next offering.

Depending on the results of the entering tests, students will have to balance independent study and retest with remedial course work. The decision is made on the basis of the schedule of course offerings, so that the student's completion of the degree program will not be delayed.

### Dual Specializations and Fields

Curriculum guides for the individual programs are found in this handbook. It should be noted that most resident graduate students elect over 50 hours if they spend two years in the program. Students thus have the opportunity to augment the breadth or depth of their basic program, even to the extent of completing the requirements of a second specialization or a second field. These options and their requirements are as follows:

### Dual Specializations

Some students may wish to concentrate on two specializations within a single field of study (e.g., Performance or Music History). This can be accomplished by following the model of the interdisciplinary master's program (see the Graduate Catalogue – Interdisciplinary Master's Degrees). For degrees in performance, the student will follow the Plan II option. All others will follow Plan I. The minimum number of hours for the M.M. degree with two specializations is 35, as shown below, although the actual number of hours may be higher, depending on the individual specializations.

15 hrs. in Specialization I/15 hrs. in Specialization II .....	30
2 hrs. in Research Techniques MuCT 602.....	2
3 hrs. in Final Project .....	3
	Total 35

In order to follow this course of study, the student must submit a graduate application for each specialization, and a Tentative Degree Program (TDP) for the dual specialization before accumulating more than 24 semester hours, usually by the end of the second semester of study. The final project is supervised by a three-member committee. In summary, the Dual Specialization Degree requires the following:

1. Written request for dual specializations, including application for each area;
2. 32 hours of course work, plus a thesis or comprehensive exam (3 hrs.), depending on major;
3. three-member minimum advisory or thesis committee.

**Dual Master’s Degree – Two Fields** (two-year program)

Some students wish to concentrate in two fields. The course of study is based on the model of the dual master’s degree (see the Graduate Catalogue – Dual Master Degrees) and culminates in a single final project combining the two fields. It is a two-year program, at the end of which the student receives two master’s degrees with two fields noted on the transcript. The curriculum contains 54 credit hours, as follows:

21 hrs. in Field I/21 hrs. in Field II .....	42
2 hrs. in Research Techniques MuCT 602.....	2
2 hrs. in Directed Research I/2 hrs. in Directed Research II.....	4
6 hrs. in Final Project .....	6
	Total 54

In order to follow this course of study, the student must submit a graduate application for each field and a TDP for the dual degree before accumulating more than 24 semester hrs. The final project is supervised by a four-member committee, two from each field. In summary, the Dual Master’s Degree requires the following:

1. Written request for dual degree, including application for each field;
2. 48 hours of course work, plus a thesis or comprehensive exam (6 hrs.), depending on major;
3. Four-member minimum advisory or thesis committee.

**Second Master’s Degree – Two Fields** (three-year program)

It sometimes happens that a student decides on a second specialization or field late in the first master’s program. Such a student may apply for admission to a second master’s program (See the Graduate Catalogue – Second Master’s Degree). The program culminates in two master’s degrees with two final projects, one for each field. The curriculum contains 66 hours, but six hours from the first degree may be counted toward the second degree, exclusive of thesis credit and independent study courses.

27 hrs. in Field I/27 hrs. in Field II .....	54
2 hrs. in Research Techniques MuCT 602.....	2
2 hrs. in Directed Research I/2 hrs. in Directed Research II.....	4
6 hrs. in Two Final Projects.....	6
	Total 66

In order to follow this course of study, the student must submit an application for the second master’s degree and a TDP for the second degree upon acceptance into the second degree program.

1. Application for second master’s degree and a TDP upon acceptance.
2. Sixty hours of course work, plus six hours in two final projects (thesis or non-thesis, depending on major);
3. Six hours of the first degree can count toward second degree, exclusive of thesis credit and independent study.
4. Can be Plan I (Composition, Ethnomusicology, Music Education, Music History, Music Theory) or Plan II (Music Education, Performance) or some combination.

## **Graduate Assistantships**

Graduate assistants are selected on the basis of competitive auditions and interviews. Graduate assistants work in carefully selected academic or administrative settings under the supervision of music faculty members. Graduate assistants in music are given a load assignment of 10 to 12 hours per week for a 1/4-time assistantship, 14 to 16 hours per week for a 3/8-time assistantship, and 20 to 22 hours per week for a 1/2-time assistantship. In return, the University pays a stipend and provides waivers for instructional fees, the applied fee and out of state fees, but not the music usage fee. In addition, students receiving an assistantship during the academic year receive a fee waiver covering the Ohio instructional fee and nonresident fee for the following summers. The applied fee is also waived during the summer, but the general fee is not.

To be considered for a graduate assistantship, a student should:

1. Complete the Application for Graduate Assistantship Form and return it to the Coordinator of Graduate Studies, College of Musical Arts.
2. Request three references and have them sent directly to the Coordinator of Graduate Studies. These references may be the same as those listed in the Graduate College Application Form.
3. Schedule a time for a campus audition/interview. Applicants interested in a graduate assistantship through the College of Musical Arts are required to visit Bowling Green.
4. When listing assistantship interests, the applicant should take care to list all areas in which he/she wishes to be considered so that all necessary auditions and interviews can be scheduled in a single visit. Students carrying graduate assistantships must enroll in a minimum of 12 graduate hours per semester.

## **Student Advising**

The College of Musical Arts offers numerous advising opportunities to assist students in all facets of their academic careers. The Coordinator of Graduate Studies or designated advisors advises students on all aspects of graduate assistantships, financial aid and contractual obligations. Specific questions on the area of specialization, degree programs, schedules, academic concerns, and projected completion dates, can be answered by the departmental advisors.

## **Requirements for the Final Project** (Thesis, Recital/Portfolio or Document, Composition)

As the culmination of the degree program, each student is expected to present a final research or creative project appropriate to the student's area of specialization. Credit for this requirement is given under the course numbers MusP 698, MuED 638 or MuCT/MuED/MusP of 699. The student may enroll for up to 12 hours of credit in the final project, but no more than the number of hours specified on each curriculum sheet will be counted toward the degree. All submissions must follow the schedule of deadlines published by the Graduate College.

Candidates in performance are expected to fulfill the final project requirement by presenting a public recital or recitals according to the degree specifications, and completing either a comprehensive examination or a thesis. Two CD recordings or video tapes (for conducting majors) of the recital(s) and two copies of the program(s) are to be submitted to the Coordinator of Graduate Studies in the College of Musical Arts. Performance students who follow the non-thesis option must submit a portfolio of work compiled during the course of the degree and pass a comprehensive examination based on the portfolio contents. Those following the thesis option must complete a written document on a subject related to their recital, performance medium or its pedagogy.

Plan I Music Education students are expected to submit a thesis on a substantive issue in music education. Music Education majors who are excellent performers may, with the approval of the area performance faculty and the chair of the music education department, fulfill the thesis requirement by means of a recital and written document.

Students in Music History and Music Theory are expected to submit a thesis as part of the degree requirements. The substitution of a recital and document for the thesis is not an option in these fields.

Composition students fulfill the thesis requirement by submitting the score of an original musical composition. Specific guidelines regarding the length and instrumentation of the composition are available through the Final Project Handbook.

The written portion of final projects must adhere to a style manual acceptable to the students thesis chair, to the additional guidelines specified in the Graduate College's *Thesis and Dissertation Handbook*, and to the College of Musical Arts' *Final Project handbook*.

Students in Music Education – Plan I, Music History and Music Theory must pass a thesis defense. For students in Composition, an oral defense of the final project composition is required; performance of the composition may stand in lieu of a defense. Students in Music Theory and Music History must also pass qualifying examinations before beginning the thesis. Students in Performance – Plan I do not need to defend their thesis, but must submit two CD recordings and two programs of their recital.

Music Education – Plan II student must pass a written and oral comprehensive examination at the completion of all course work. Students in Performance – Plan II must pass an oral portfolio examination.

### **Applied Study**

Applied study is a limited enrollment course, with registration priority given to students in the performance option for whom applied study is a specific degree requirement. Others are accommodated on a space-available basis and must confer with the appropriate faculty member by the end of the first week of class. Students enrolled in music education, history, theory or composition options who wish to give a recital during their residence should discuss this with their applied instructor at the earliest opportunity. Students wishing lessons on an instrument or in voice who cannot pass a graduate level audition in that medium should enroll for secondary applied instruction (500-level lessons).

# CURRICULUM GUIDES

## Master of Music in Composition

Studies in Major Field .....	15
Composition (MuCT 616) .....	9
Electives in Composition: Selected from the following.....	6
Counterpoint I (MuCT 511)	
Counterpoint II (MuCT 512)	
20th-Century Analysis (MuCT 514)	
Music Technology 1-IV (MuCT 544-547)	
Other Studies .....	12
Theory Elective: Selected from the following .....	3
Seminar in Music Theory (MuCT 519)	
Theory Pedagogy (MuCT 613)	
Advanced Structural Analysis (MuCT 614)	
Techniques for Analysis of 20th-Century Music (MuCT 617)	
Schenkerian Analysis (MuCT 618)	
Music History Electives: Selected from the following .....	3
Opera Literature (MuCT 522)	
Chamber Music Literature (MuCT 523)	
Seminar in Music History (MuCT 621)	
Seminar in Music Literature (MuCT 622)	
Seminar in Style Analysis (MuCT 623)	
Seminar in Performance Practice (MuCT 624)	
Seminar in Musical Notation I (MuCT 625)	
Seminar in Musical Notation II (MuCT 626)	
Seminar in the History and Literature of Ethnomusicology (MuCT 627)	
Problems and Techniques in Ethnomusicology (MuCT 628)	
Seminar in Ethnomusicology (MuCT 629)	
Jazz Literature and History (MusP 520)	
Applied Music and/or Ensembles.....	3
Electives* .....	3
Research .....	7
Research Techniques (MuCT 602) .....	2
Directed Research (MuCT 690).....	2
Final Composition (MuCT 699) .....	3

**Total 34**

Composition students are expected to register for MuCT 616 every semester in residence (excluding summers).

An oral defense of the thesis composition is required of all composition majors. Performance of the thesis composition may stand in lieu of a defense.

\*Must be music courses other than applied composition.

## Master of Music in Ethnomusicology

Studies in Major Field .....	15
Seminars in Ethnomusicology .....	9
History and Literature of Ethnomusicology (MuCT 627)	
Problems and Techniques in Ethnomusicology (MuCT 628)	
Seminar in Ethnomusicology (MuCT 629)	
Choice of one (MuCT 621-626) .....	3
Ensembles .....	3
At least 2 hours in Balinese Gamelan or Afro-Caribbean Ensemble	
Other Studies* .....	12
Graduate Electives in Music .....	3-6
Graduate Electives Outside of Music .....	6-9
Language** .....	0
Research .....	7
Research Techniques (MuCT 602) .....	2
Directed Research (MuCT 690) .....	2
Thesis or Document/Recital (MuCT 699) .....	3
<b>Total 34</b>	

Examinations: Each ethnomusicology major is required to take a comprehensive oral exam consisting of two sections: 1) listening and 2) discipline specific content and bibliography. The examination is to be taken in residence prior to approval of the thesis topic.

An oral defense of the thesis is required of all ethnomusicology majors.

\*At least six credits must be taken from departments outside of music. At least three credits must be taken within music. Courses outside of music must be approved by the chair of musicology/composition/theory.

\*\*Satisfactory demonstration of reading proficiency in either French, German or a field language is required prior to graduation. Students must register for the appropriate language courses that will enable them to pass the examination. Foreign language reading proficiency examinations are administered by the appropriate language department. Please obtain the language form from the graduate secretary prior to taking the language proficiency exam.

# Master of Music in Music Education

## *Comprehensive Music Education Plan I – Thesis Option*

Studies in Major Field .....	12
Psychology of Music (MuEd 621).....	3
Philosophical and Historical Foundations (MuEd 622) .....	3
Building Instructional Programs in Music (MuEd 623).....	3
Choice of one.....	3
Advanced Choral Conducting (MusP 606)	
Advanced Instrumental Conducting (MuEd 612/MusP 616)	
Multicultural Issues (MuEd 624)	
Teaching Music for Understanding (MuEd 634)	
Applications of Technology (MuEd 635)	
Studies Outside Major Field .....	11
Academic Courses in music (not including Applied Lessons or Ensembles) outside music education.....	3-6
Applied Lessons and/or Ensembles .....	3-5
Free electives outside music education.....	2-5
Research .....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuEd 690).....	2
Thesis or Document/Recital (MuEd 699).....	3
	<b>Total 30</b>

Those who want to pursue a master's degree in music education, but who are not licensed are required to take course work leading to licensure prior to, or during the course of graduate study.

# Master of Music in Music Education

## *Comprehensive Music Education Plan II – Non-Thesis Option*

Studies in Major Field .....	12
Psychology of Music (MuEd 621).....	3
Philosophical and Historical Foundations (MuEd 622) .....	3
Building Instructional Programs in Music (MuEd 623).....	3
Choice of one .....	3
Advanced Choral Conducting (MusP 606)	
Advanced Instrumental Conducting (MuEd 612/MusP 616)	
Multicultural Issue (MuEd 624)	
Teaching Music for Understanding (MuEd 634)	
Applications of Technology (MuEd 635)	
Other Studies .....	11
Academic Courses in music (not including Applied Lessons or Ensembles) outside music education.....	3-6
Applied Lessons and/or Ensembles.....	3-5
Free electives outside music education.....	2-5
Final Project Component.....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuEd 690).....	2
Current Issues in Music Education (MuEd 638).....	3
	<b>Total 30</b>

A written and oral comprehensive exam will be administered during the final semester after the completion of all core courses. Students must petition the Department of Music Education during the final semester of course work for permission to schedule these examinations. A 3.00 GPA is required.

Students entering the Comprehensive Exam Option program must have had at least one year of full-time teaching experience.

Those who want to pursue a master's degree in music education, but who are not licensed are required to take course work leading to licensure prior to, or during the course of graduate study.

# Master of Music in Music Education

## *Choral Music Education*

Studies in Major Field .....	12-14
Psychology of Music (MuEd 621).....	3
Philosophical and Historical Foundations (MuEd 622) .....	3
Building Instructional Programs in Music (MuEd 623).....	3
Advanced Choral Conducting (MusP 606).....	3
Supervised Practicum in Music Education (MuEd 696)* .....	2
Other Studies .....	11
Choral Literature I, Large Forms (MusP 608).....	3
Choral Literature II, Small Forms (MusP 609).....	3
Applied Lessons and/or Ensembles.....	3
Free electives outside music education.....	2
Final Project Component.....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuEd 690).....	2
Current Issues in Music Education (MuEd 638).....	3
<b>Total</b>	<b>30-32</b>

A written and oral comprehensive exam will be administered during the final semester after the completion of all core courses. Students must petition the Department of Music Education during the final semester of course work for permission to schedule these examinations. A 3.00 GPA is required.

\*Students who have not had at least one year of full-time teaching experience, exclusive of student teaching, are required to enroll for a minimum of two credits of Supervised Practicum in Music Education (MuEd 696). A maximum of two credits of MuEd 696 may be counted toward the degree.

Those who want to pursue a master's degree in music education, but who are not licensed are required to take course work leading to licensure prior to, or during the course of graduate study.

# Master of Music in Music Education

## *Instrumental Music Education*

Studies in Major Field .....	12-14
Psychology of Music (MuEd 621).....	3
Philosophical and Historical Foundations (MuEd 622) .....	3
Building Instructional Programs in Music (MuEd 623).....	3
Advanced Conducting (MuEd 612/MusP 616).....	3
Supervised Practicum in Music Education (MuEd 696)* .....	2
Other Studies .....	11
Ensemble Literature (MusP 614/MuCT 586).....	2-3
Seminar in Performance (MuEd 613/MusP 617) .....	3
Applied Lessons and/or Ensembles.....	3
Free electives outside music education.....	2-3
Final Project Component.....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuEd 690).....	2
Current Issues in Music Education (MuEd 638).....	3
<b>Total 30-32</b>	

A written and oral comprehensive exam will be administered during the final semester after the completion of all core courses. Students must petition the Department of Music Education during the final semester of course work for permission to schedule these examinations. A 3.00 GPA is required.

\*Students who have not had at least one year of full-time teaching experience, exclusive of student teaching, are required to enroll for a minimum of two credits of Supervised Practicum in Music Education (MuEd 696/697). A maximum of two credits of MuEd 696/697 may be counted toward the degree.

Those who want to pursue a master's degree in music education, but who are not licensed are required to take course work leading to licensure prior to, or during the course of graduate study.

## Master of Music in Music History

Studies in Major Field .....	15
Music History (MuCT 621-626).....	6
Electives in Music History or Ethnomusicology .....	9
To be selected from MuCT 522, 523, 544, 621, 622, 623-629, MusP 520	
Other Studies .....	12
Theory Elective: Selected from the following .....	3
20th-Century Analysis (MuCT 514)	
Seminar in Music Theory (MuCT 519)	
Theory Pedagogy (MuCT 613)	
Advanced Structural Analysis (MuCT 614)	
Techniques for Analysis of 20th-Century Music (MuCT 617)	
Schenkerian Analysis (MuCT 618)	
Language* .....	3
Electives (including Ensembles)** .....	6
Research .....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuCT 690).....	2
Thesis (MuCT 699).....	3
<b>Total</b>	<b>34</b>

Examinations: Each music history major is required to take a comprehensive oral exam consisting of two sections: 1) listening, and 2) discipline specific content and bibliography. The examination is to be taken in residence prior to approval of the thesis topic.

An oral defense of the thesis is required of all music history majors.

All music history majors are required to register for at least one hour of Collegium Musicum (Balinese Gamelan, Early Music, New Music or Afro-Caribbean Ensemble).

\*Satisfactory demonstration of reading proficiency in either French or German is required prior to graduation. Students must register for the appropriate language courses that will enable them to pass the examination, but only three hours (of graduate credit) count toward the degree. Foreign language reading proficiency examinations are administered by the appropriate language department. Please obtain the language form from the graduate secretary prior to taking the language proficiency exam.

\*\*Must be music courses other than music history.

## Master of Music in Music Theory

Studies in Major Field .....	15
Advanced Structural Analysis (MuCT 614) .....	3
Techniques for Analysis of 20th-Century Music (MuCT 617) .....	3
Schenkerian Analysis (MuCT 618) .....	3
Electives in Music Theory .....	6
To be selected from MuCT 511, 512, 514, 519, 623	
Other Studies .....	12
Theory Pedagogy (MuCT 613) .....	3
Academic Courses* .....	3-6
Applied Music and/or Ensembles .....	3-6
Research .....	7
Research Techniques (MuCT 602).....	2
Directed Research (MuCT 690).....	2
Thesis (MuCT 699).....	3
<b>Total</b>	<b>34</b>

Examinations: Each music theory applicant must demonstrate basic aural skills proficiency during the audition/interview. Remedial aural skills work may be required but does not count towards the degree. Majors will be given a list of bibliographic materials as a part of MuCT 690. An examination drawn from that list, to determine knowledge of major writings and resources related to music theory, along with an analysis presentation (24-hour preparation) are to be taken in residence prior to approval of the thesis topic.

An oral defense of the thesis is required of all music theory majors.

\*Must be music courses other than music theory.

# Master of Music in Performance

## *Choral Conducting*

Studies in Major Field .....	15
Advanced Choral Conducting (MusP 606) .....	3
Seminar in Choral Performance (MusP 607) .....	3
Choral Literature I, Large Forms (MusP 608) .....	3
Choral Literature II, Small Forms (MusP 609) .....	3
Choral Ensembles .....	3
Other Studies .....	12
Advanced Orchestral Conducting (MusP 616) .....	3
Score Reading and Analysis (MusP 618).....	3
Academic Courses* .....	3
Applied Music.....	3
Research .....	5
Research Techniques (MuCT 602).....	2
Recital/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3

**Total 32**

Performance majors are required to register for applied music each semester in which they are in residence (except summer). Choral conducting majors are exempt from this requirement during the semester in which they register for MusP 607.

Recitals: A candidate in choral conducting is expected to compile on video tape 30 to 45 minutes of music consisting of repertory approved by the appropriate conducting faculty.

\*Must be music courses other than performance.

# Master of Music in Performance

## *Collaborative Piano*

Studies in Major Field .....	15
Applied Music (MusP 661) .....	12
Collaborative Techniques I (MusP 668); Collaborative Techniques II (MusP 670) .....	2
Mixed Chamber Ensemble (MusP 515) .....	1
Other Studies .....	13
Chamber Music Literature (MuCT 523) .....	2
Vocal Repertoire (MusP 676) .....	3
Elective (chosen from the following) .....	8
Opera Literature (MuCT 522)	
Duo Repertoire (MusP 549)	
Seminar in Music Performance (MusP 580/680)	
Score Reading and Analysis (MusP 618)	
Languages* .....	0
Research .....	5
Research Techniques (MuCT 602) .....	2
Recital/Portfolio/Workshop (MusP 698); Recital/Document/Workshop (MusP 699) .....	3
Two vocal/instrumental collaborative recitals	

**Total 33**

### *Entrance requirements*

Candidate music have earned a Bachelor of Music degree from an accredited institution with a major in piano performance or piano accompanying or demonstrate sufficient performance and collaborative experience.

An on-campus audition is recommended including solo repertoire as well as vocal and instrumental accompaniments prepared from a list of repertoire from the collaborative piano faculty.

Proficiency in keyboard skills, including sight-reading, must be demonstrated. Students who do not demonstrate such skills must enroll in MusP 360. These hours may not be used to satisfy degree requirements.

\*Applicants for the degree in collaborative piano must have had one semester each of a beginning (101 level) course or an acceptable equivalent in German, French and Italian, and a second semester (102 level) course or an acceptable equivalent in one of these languages.

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

# Master of Music in Performance

## *Instrumental Performance (including organ)*

Studies in Major Field .....	15
Applied Music.....	9-12
Performance Electives .....	3-6
Other Studies .....	12
Repertoire and Pedagogy (MusP 550, 553, 554, 558, 559 or 571) .....	3
Academic Courses in Music* .....	6
Ensembles .....	3
Research .....	5
Research Techniques (MuCT 602).....	2
Recital/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3
	<b>Total 32</b>

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

String performance majors are required to register for Philharmonia (MusP 540) each semester in which they are in residence.

\*Must be music courses other than performance.

# Master of Music in Performance

*Instrumental Specialist in Strings, Woodwinds or Brass*

Studies in Major Field .....	15-18
Major Instrument (3 semesters required) .....	9-12
Two Minor Instruments .....	6
Other Studies .....	15
Repertoire and Pedagogy (MusP 553, 554 or 558) .....	3
Academic Courses* .....	6
Ensembles .....	3
Electives .....	3
Research .....	5
Research Techniques (MuCT 602) .....	2
Recitals/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3
One recital on major instrument	
One chamber recital with appearance on at least two minor instruments	
	<b>Total 35-38</b>

Performance majors are required to register for applied music each semester in which they are in residence (except summer).-

\*Must be music courses other than performance.

# Master of Music in Performance

## *Jazz Studies*

Studies in Major Field .....	14
Applied Music* .....	9
History and Literature of Jazz (MusP 520).....	2
Jazz Improvisation Style and Analysis (MusP 620) .....	3
Other Studies .....	14
Jazz Composition (MusP 502).....	2
Advanced Jazz Pedagogy (MusP 622).....	3
Academic Courses in Music** .....	6
Ensembles .....	3
Research .....	5
Research Techniques (MuCT 602).....	2
Recital/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3

**Total 33**

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

\*Applied study is limited to one of the following offerings: jazz saxophone (MusP 646), jazz trumpet (MusP 647), jazz trombone (MusP 648), jazz percussion (MusP 655), jazz bass (MusP 656), jazz guitar (MusP 660) and jazz piano (MusP 669).

\*\*Must be music courses other than performance.

# Master of Music in Performance

## *Orchestral Conducting*

Studies in Major Field .....	15
Advanced Instrumental Conducting (MusP 616).....	3
Seminar in Orchestral Performance (MusP 617).....	6
Philharmonia (MusP 540) .....	6
Other Studies .....	12
Symphonic Literature (MuCT 586) .....	3
Score Reading (MusP 618) .....	3
Academic Courses* .....	3
Applied Music** .....	3
Research.....	5
Research Techniques (MuCT 602).....	2
Recitals/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3
	<b>Total 32</b>

Orchestral conducting majors are required to register for Philharmonia (MusP 540) each semester in residence, but only six hours count toward the degree.

Recitals: A candidate in orchestral conducting is expected to compile on videotape 30 to 45 minutes of music consisting of repertory approved by the appropriate conducting faculty.

\*Must be music courses other than performance.

\*\*Applied piano, organ or an orchestral instrument (string instrument recommended) if proficient in piano.

# Master of Music in Performance

## *Piano*

Studies in Major Field .....	15
Applied Music (MusP 661) .....	9
Piano Repertoire I (MusP 664); Piano Repertoire II (MusP 666).....	6
Other Studies .....	12
Piano Pedagogy I (MusP 665); Piano Pedagogy II (MusP 667) .....	6
Academic Courses* .....	3
Ensembles .....	3
Research.....	5
Research Techniques (MuCT 602).....	2
Recital/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3
	<b>Total 32</b>

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

Piano performance majors are required to register for at least one hour of Mixed Chamber Ensemble (MusP 515).

\*Must be music courses other than performance.

# Master of Music in Performance

## *Piano Pedagogy*

Studies in Major Field .....	14
Applied Music (MusP 661) .....	8
Piano Repertoire I (MusP 664); Piano Repertoire II (MusP 666).....	6
Other Studies .....	15-16
Piano Pedagogy I (MusP 665); Piano Pedagogy II (MusP 667) .....	6
Adult Group Piano Teaching (MusP 650) .....	3
Piano Pedagogy Practicum (MusP 649)** .....	4
Electives (Academic Courses/Ensembles) .....	2-3
Research.....	6
Research Techniques (MuCT 602).....	2
Recital/Portfolio/Workshop (MusP 698); Recital/Document/Workshop (MusP 699) .....	4

**Total 35-36**

### *Entrance requirements*

A major in performance must be accepted by the area faculty through audition.

Prerequisite: Piano pedagogy course at the undergraduate level. Permission to waive this requirement may be granted in exceptional cases (evidence of significant teaching experience).

### *Other requirements*

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

Recital: A full public recital is required (register for one hour of MusP 698 or 699).

Workshop: Students in the pedagogy option are also required to present a one hour public workshop under the supervision of appropriate faculty on an approved pedagogy topic. Students must submit a workshop program with faculty signature to the graduate secretary (register for MusP 698 or 699).

\*\*Supervised piano teaching – four separate registrations to cover one each of the following:

1. Class piano – Pre-college student
2. Class piano – Adult class (Group piano graduate teaching assistants are expected to teach one section of nonmajor class piano on their own to fulfill this requirement. The extra hour of teaching will be in addition to their assistantship responsibilities.)
3. Private piano – Pre-college student
4. Private piano – College student

# Master of Music in Performance

## Voice

Studies in Major Field .....	15
Applied Music (MusP 672).....	9
Opera Theater (MusP 505).....	3
Electives.....	3
To be selected from Theater, Language	
Other Studies .....	12
Vocal Pedagogy (MusP 674); Vocal Repertory (MusP 676).....	6
Academic Courses* .....	3
Ensembles.....	3
Research .....	5
Research Techniques (MuCT 602).....	2
Recital/Portfolio (MusP 698); Recital/Document (MusP 699) .....	3
	<b>Total 32</b>

Performance majors are required to register for applied music each semester in which they are in residence (except summer).

Applicants for the degree in vocal performance must have had one semester each of a beginning (101 level) course or an acceptable equivalent in German, French and Italian, and a second semester (102 level) course or an acceptable equivalent in one of these languages.

Applicants must also have had vocal repertoire courses equivalent to MusP 370.

If an applicant is deficient in these requirements, they are strongly encouraged to make them up in the earliest semesters of residence.

\*Must be music courses other than performance.

## Graduate Faculty

**Nina Assimakopoulos**, Flute – MM, Hochschule for Music, Munich, Germany, 1994

**Burton Beerman**, Composition, Music Technology – DMA, University of Michigan, 1971

**Vasile Beluska**, Violin – MM, Southern Methodist University, 1979

**Cynthia Benson**, Group Piano, Music Education – DMA, University of Texas-Austin, 1998

**Per Broman**, Theory – Ph.D., University of Gothenburg, 1999

**Nora Engebretsen-Broman**, Theory – Ph.D., University of Buffalo-SUNY, 2001

**Emily Freeman Brown**, Orchestral Studies – DMA, University of Rochester-Eastman School of Music, 1989

**Christopher Buzzelli**, Guitar, Jazz Studies – MMEd, North Texas State University, 1983

**Elaine Colprit**, Music Education – Ph.D., University of Texas, Austin, 1998

**Steven Cornelius**, Ethnomusicology – Ph.D., University of California-Los Angeles, 1989

**Vincent Corrigan**, Musicology, Harpsichord – Ph.D., Indiana University-Bloomington, 1980

**Joyce Eastlund Gromko**, Music Education – DME, Indiana University-Bloomington, 1989

**Jeffrey Halsey**, Jazz Studies – MM, Bowling Green State University, 1982

**David Harnish**, Ethnomusicology – Ph.D., University of California-Los Angeles, 1991

**Carol Hayward**, University Bands, Music Education – DMA, Ohio State University, 2004

**Vincent Kantorski**, Music Education – Ph.D., Florida State University, 1984

**Richard Kennell**, Dean, Music Performance – Ph.D., University of Wisconsin-Madison, 1989

**Penny Thompson Kruse**, Violin – DMA, University of Missouri-Kansas City, 1999

**Mikel Kuehn**, Composition, Theory – Ph.D., University of Rochester-Eastman School of Music, 1995

**William E. Lake**, Theory – Ph.D., University of Michigan, 1987

**Jacqueline Leclair**, Oboe– DMA, SUNY Stony Brook, 2005

**Elainie Lillios**, Composition– DMA, University of North Texas, 2000

**William Mathis**, Trombone – DMA, University of Michigan, 1992

**Laura Melton**, Piano – DMA, Rice University, 1998

**Myra Merritt**, Voice – MM, Catholic University, 1980

**Maxim Mogilevsky**, Piano – MM, Indiana University – South Bend, 1996

**Bruce Moss**, University Bands, Music Education – Ph.D., Ohio State University, 1989

**Mark Munson**, University Choruses, Music Education – DMA, University of Cincinnati College-Conservatory, 1991

**Mary Natvig**, Musicology – Ph.D., University of Rochester-Eastman School of Music, 1991

**Eftychia Papanikolaou**, Musicology– Ph.D., Boston University, 2006

**Andrew Pelletier**, Horn – DMA, University of Southern California, 2001

**Charles Saenz**, Trumpet – MM, University of Illinois, 1997

**Jane Schoonmaker Rodgers**, Voice – DMA, University of Michigan, 1996

**John Sampen**, Saxophone – DMA, Northwestern University, 1984

**Robert Satterlee**, Piano – DMA, Yale University, 1994

**Kevin Schempf**, Clarinet – MM, University of Rochester-Eastman School of Music, 1983

**Russell Schmidt**, Jazz Studies – MM, University of Rochester-Eastman School of Music, 1988

**Christopher Scholl**, Voice – MM, University of Rochester-Eastman School of Music, 1977

**Roger B. Schupp**, Percussion – DMA, University of Texas-Austin, 1996

**William Skoog**, University Choirs – DA, University of Northern Colorado, 1992

**Marilyn Shrude**, Theory, Composition – DMA, Northwestern University, 1984

**Alan Smith**, Cello and Associate Dean – DMA, University of Texas, 1977

**Sandra Stegman**, Music Education – Ph.D., University of Michigan, 1996

**Nancy Sugden**, Music Education – Ph.D., Indiana University, 2005

**Kenneth Thompson**, University Bands, Music Education – DMA, University of Iowa, 1998

**Gene Trantham**, Theory – Ph.D., University of Wisconsin-Madison, 1991

**Vernon Wolcott**, Organ, Sacred Music – DMA, University of Michigan, 1967

**Nathaniel Zeisler**, Bassoon – DMA, University of Michigan, 2006