

2020-21 Master of Music Handbook
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GENERAL ACADEMIC INFORMATION

This handbook 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 catalog 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 Director 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
Choral Music Education
Instrumental Music Education
Music Education Teaching Artistry

Performance

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

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 two or three-course sequence in research/creative activity. Research Techniques (MuCT 6020), required in some programs, provides the student with a knowledge of music bibliography and research strategies. Directed Research (MuCT/MuEd 6900) is concerned with research tools appropriate to the major and with the development of a research

proposal. Contemporary Music Literature and Styles (MuCT 6700) is a survey of music written since 1945, for students in the Master of Music in Composition degree. Directed Research (MusP 6900) focuses on a knowledge of music bibliography, research strategies, and professional development for the performer. The final project (thesis, final composition, or recital/portfolio – MuCT/ MuEd /MusP 6990; MuCT/MusP 6980) represents the culmination of the degree, in which the student demonstrates the ability to plan and carry out independent scholarly and/or creative activity.

Both Plan I (Thesis) and Plan II (Non-Thesis) Options are offered in the Comprehensive Music Education, Instrumental Music Education and Choral Music Education specializations. The Teaching Artistry specialization is only offered with a Plan II (Non-Thesis) option. 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 (<http://www.bgsu.edu/graduate/admissions.html>). You can schedule an audition and apply for assistantships in the application. Be sure to submit the \$45 application fee (\$75 for international students).
2. Upload a copy of an unofficial transcript from each institution attended.
3. Upon admission, a final official transcript (showing the date and degree earned) must be submitted to the Graduate College as a condition of admission.
4. 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. GRE scores are not required for applicants in music education, music performance or music composition.

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 recorded audition may be uploaded into the application. 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 complete all course requirements for licensure prior to, or during the course of, graduate study. 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 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 <http://www.bgsu.edu/musical-arts/current-students/study-guide-for-history-theory-entrance-exam.html>.

The diagnostic tests are taken 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 in the Master of Music Education – Teaching Artistry degree program who fail the diagnostic tests will have remediation through existing course work (MuCT 6940, Seminar in Analysis and MuCT 6940, Seminar in Literature).

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 three options:

1. Students are expected to take remedial courses to make up deficiencies. MuCT 5060 is required of those who fail the theory test; MuCT 5070 and/or 5080 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. Retests are usually administered 4 – 6 weeks after the beginning of the semester. 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.
3. Students who do not pass the tests but earn a requisite score, as determined by the Music History and Music Theory faculty, will be eligible to take the following course work to remediate deficiencies, and will not be required to take MuCT 5060, 5070, or 5080. The courses below will count as elective academic courses in master's degree programs.

Music Theory:	MuCT 5130, Form and Analysis (3 cr.)
Music History I:	MuCT 6860, Topics in Early Music History (2 cr.)
Music History II:	MuCT 6080, Chamber Music Literature (2 cr.)
	MuCT 6090, Symphonic Literature (2 cr.)
	MuCT 6120, Opera Literature (2 cr.)

Students in this category may still elect to take MuCT 5060, 5070, or 5080 to make up deficiencies.

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 based on the schedule of course offerings, so that the student's completion of the degree program will not be delayed.

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 Catalog – 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 6020.....	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 check sheet for each field 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 Catalog – 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 6020	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 check sheet for each degree upon acceptance into the second degree program.

1. Application for second master's degree and a check sheet for each degree 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 based on the 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 partial to full tuition scholarships for instructional fees and non-resident fees, but not the general fee, applied lesson fee, or the music usage fee.

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

1. For **current** BGSU students – Complete the Application for Graduate Assistantship Form (email mlholmes@bgsu.edu to get the form) and return it to the Graduate Secretary.
For **potential** BGSU students – Complete the section of the Graduate College Application concerning assistantships. In the application, the student can 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.
2. 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.

Student Advising

The College of Musical Arts offers numerous advising opportunities to assist students in all facets of their academic careers. The Director of Graduate Studies or designated advisors advise 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 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 MuCT/MusP 6980, MuEd 6380 or MuCT/ MuEd /MusP 6990. 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. Graduate performance students following the recital/portfolio option are required to use Recording Services to record all degree recitals. To submit a Student Recording Request, go to: <https://www.bgsu.edu/musical-arts/college-information/recording-services/student-degree-recitals.html>. You must submit and pay for the request two weeks before the date of the recital, and upload a recital program at that time. At the conclusion of your recital, Recording Services will send a download link to you and to the University Library for archival

purposes. Master's students and Music Certificate students are not allowed to present degree recitals off-campus. For documentation of performance compilations for conducting students, please see the Director of Graduate Studies. 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 Ethnomusicology are required 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.

Students in Music Theory may elect to either submit a thesis or submit a portfolio of academic writing. 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 student's 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, Ethnomusicology and Music Theory (thesis option) 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 (5000-level lessons).

Master of Music in Composition

Studies in Major Field	15
Composition (MuCT 6160)	9
Electives in Composition: Selected from the following.....	6
Counterpoint I (MuCT 5110)	
Counterpoint II (MuCT 5120)	
20th-Century Analysis (MuCT 5140)	
Music Technology I-IV (MuCT 5440-5470)	
Other Studies	12
Theory Elective: Selected from the following	3
20 th Century Analysis (MuCT 5140)	
Theory Pedagogy (MuCT 6130)	
Advanced Structural Analysis (MuCT 6140)	
Post-Tonal Analysis (MuCT 6170)	
Schenkerian Analysis (MuCT 6180)	
Seminar in Music Theory (MuCT 6190)	
Music History Electives: Selected from the following	3
Chamber Music Literature (MuCT 6080)	
Symphonic Literature (MuCT 6090)	
Opera Literature (MuCT 6120)	
Seminar in Music History (MuCT 6210)	
Seminar in Music Literature (MuCT 6220)	
Seminar in the History and Literature of Ethnomusicology (MuCT 6270)	
Problems and Techniques in Ethnomusicology (MuCT 6280)	
Seminar in Ethnomusicology (MuCT 6290)	
Jazz Literature and History (MusP 5200)	
Applied Music and/or Ensembles.....	3
*Electives (not applied composition)	3
Research	7
Research Techniques (MuCT 6020)	2
Contemporary Music Literature and Styles (MuCT 6700).....	2
Thesis Research (MuCT 6990)	3

Total 34

Composition students are expected to register for MuCT 6160 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.

Master of Music in Ethnomusicology

Studies in Major Field	15
Seminars in Ethnomusicology	9
History and Literature of Ethnomusicology (MuCT 6270)	
Problems and Techniques in Ethnomusicology (MuCT 6280)	
Seminar in Ethnomusicology (MuCT 6290)	
Choice of one	3
Seminar in Music History (MuCT 6210)	
Seminar in Music Literature (MuCT 6220)	
Seminar in Ethnomusicology (MuCT 6290)	
Ensembles.....	3
At least 2 hours in Balinese Gamelan, Afro-Caribbean Ensemble, or World Music Ensemble	
Other Studies*	12
Graduate Electives in Music	3-6
Graduate Electives Outside of Music	6-9
Language**	3
Research	7
Research Techniques (MuCT 6020)	2
Directed Research (MuCT 6900)	2
Thesis Research (MuCT 6990)	3
	Total 34

Examinations: Each major is required to take a comprehensive exam. 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 receive an "S" in the appropriate language course (6000 level) at BGSU or pass a proficiency exam administered by the appropriate language department. Only 3 hours (of graduate credit) count toward the degree. 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 and Plan II

Studies in Major Field	12
Psychology of Music (MuEd 6210)	3
Philosophical and Historical Foundations (MuEd 6220)	3
Building Instructional Programs in Music (MuEd 6230).....	3
Choice of one.....	3
Advanced Choral Conducting (MusP 6060)	
Advanced Instrumental Conducting (MuEd 6120/MusP 6160)	
Multicultural Issues (MuEd 6240)	
Teaching Music for Understanding (MuEd 6340)	
Applications of Technology (MuEd 6350)	
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 6020).....	2
Directed Research (MuEd 6900).....	2
Thesis Research (MuEd 6990); Current Issues in Music Education (MuEd 6380)....	3
	Total 30

Those who want to pursue a master’s degree in music education, but who are not licensed are required to complete all requirements for licensure prior to, or during the course of graduate study.

Master of Music in Music Education

Choral Music Education

Plan I and Plan II

Studies in Major Field	12-14
Psychology of Music (MuEd 6210)	3
Philosophical and Historical Foundations (MuEd 6220)	3
Building Instructional Programs in Music (MuEd 6230)	3
Advanced Choral Conducting (MusP 6060)	3
Supervised Practicum in Music Education (MuEd 6960)*	2
Other Studies	11
Select from the following	6
Choral Literature I, Choral/Orch Masterworks (MusP 6080)	
Choral Literature II, Vocal Chamber Music (MusP 6090)	
Choral Literature III, Music of the Church (MusP 6010)	
Choral Repertoire (MuEd 5590)	
Applied Lessons and/or Ensembles	3
Free electives outside music education	2
Final Project Component	7
Research Techniques (MuCT 6020)	2
Directed Research (MuEd 6900)	2
Thesis Research (MuEd 6990); Current Issues in Music Education (MuEd 6380) ...	3
	Total 30-32

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 6960). A maximum of two credits of MuEd 6960 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 complete all requirements for licensure prior to, or during the course of graduate study.

Master of Music in Music Education

Instrumental Music Education

Plan I and Plan II

Studies in Major Field	12-14
Psychology of Music (MuEd 6210)	3
Philosophical and Historical Foundations (MuEd 6220)	3
Building Instructional Programs in Music (MuEd 6230)	3
Advanced Conducting (MuEd 6120/MusP 6160)	3
Supervised Practicum in Music Education (MuEd 6960)*	2
Other Studies	11
Ensemble Literature (MusP 6140/MuCT 6090)	2-3
Seminar in Performance (MuEd 6130/MusP 6170)	3
Applied Lessons and/or Ensembles	3
Free electives outside music education	2-3
Final Project Component	7
Research Techniques (MuCT 6020)	2
Directed Research (MuEd 6900)	2
Thesis Research (MuEd 6990) Current Issues in Music Education (MuEd 6380)	3

Total 30-32

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 6960/6970). A maximum of two credits of MuEd 6960/6970 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 complete all requirements for licensure prior to, or during the course of graduate study.

Master of Music in Music Education

Teaching Artistry

Summer I9
Intro to Adv. Pedagogy & Technology for Music Education (MuEd 6550)3
Human Learning in Music (MuEd 6530)3
Using K – 12 Assessment Data to Improve Practice (EDFI 6450)3

Fall Semester6
Field Based Teaching & Learning for Music Educators I (MuEd 6560)4
Special Topics in Analysis (MuCT 6940)2

Spring Semester6
Field Based Teaching & Learning for Music Educators II (MuEd 6560)4
Special Topics in Literature (MuCT 6940)2

Summer II9
Curriculum & Historical Perspectives for Music Educators (MuEd 6520)3
Seminar in Music Performance (MusP 6800E)3
Final Project & Oral Examination for Music Educators (MuEd 6570)3

Total 30

Placement exams in theory and history are required. Remediation, if needed will occur in the MuCT courses required during fall and spring semesters.

Master of Music in Music History

Studies in Major Field	15
Music History	6
Seminar in Music History (MuCT 6210)	
Seminar in Music Literature (MuCT 6220)	
Electives in Music History, Music Technology or Ethnomusicology	9
To be selected from MuCT 5440, 6080, 6090, 6120, 6210, 6220, 6270, 6280, 6290, MusP 5200	
Other Studies	12
Theory Elective: Selected from the following	3
20th-Century Analysis (MuCT 5140)	
Theory Pedagogy (MuCT 6130)	
Advanced Structural Analysis (MuCT 6140)	
Post-Tonal Analysis (MuCT 6170)	
Schenkerian Analysis (MuCT 6180)	
Seminar in Music Theory (MuCT 6190)	
Language*	3
Electives (including Ensembles)**	6
Research	7
Research Techniques (MuCT 6020)	2
Directed Research (MuCT 6900)	2
Thesis Research (MuCT 6990)	3

Total 34

Examinations: Each major is required to take a comprehensive exam. 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 Gamelan, Early Music, New Music, Afro-Caribbean, or World Music Ensemble.

*Satisfactory demonstration of reading proficiency in either French or German is required prior to graduation. Students must receive an “S” in the appropriate language course (6000 level) at BGSU or pass a proficiency exam administered by the appropriate language department. Only 3 hours (of graduate credit) count toward the degree. 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
Plan I and Plan II

Studies in Major Field	16
Advanced Structural Analysis (MuCT 6140)	3
Post-Tonal Analysis (MuCT 6170)	3
Schenkerian Analysis (MuCT 6180)	3
Counterpoint I (MuCT 5110)	2
Counterpoint II (MuCT 5120)	2
Seminar in Music Theory (MuCT 6190)	3
Other Studies	11
Theory Pedagogy (MuCT 6130)	3
Academic Courses*	3-6
Applied Music and/or Ensembles	2-5
Research	7
Research Techniques (MuCT 6020)	2
Directed Research (MuCT 6900).....	2
Portfolio (MuCT 6980); Thesis Research (MuCT 6990)	3

Total 34

Examinations: Each music theory applicant must demonstrate basic aural skills proficiency during the audition/interview. Majors must also take an aural skills proficiency exam. 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 6900. An examinations drawn from that list, to determine knowledge of major writings and resources related to music theory is to be taken in residence prior to approval of the thesis topic or the portfolio defense.

If choosing the thesis option, an oral defense is required.

If choosing the portfolio option, a formal scholarship presentation based on one analytical paper (meant to be included in the portfolio) is to be successfully completed prior to the portfolio defense. The exam will usually be taken in the fall semester of the second year.

*Must be music courses other than music theory.

Master of Music in Performance

Choral Conducting

Studies in Major Field	15
Advanced Choral Conducting (MusP 6060)	3
Seminar in Choral Performance (MusP 6070*)	3
Choral Literature I, Choral/Orch Masterworks (MusP 6080)	2
Choral Literature II, Vocal Chamber Music (MusP 6090)	2
Choral Literature III, Music of the Church (MusP 6010).....	2
Choral Ensembles	3
Other Studies	12
Advanced Orchestral Conducting (MusP 6160)	3
Score Reading and Analysis (MusP 6180)	3
Academic Courses**	3
Applied Music (6000 level)	3
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	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 of their recital.

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.

*Choral conducting majors are required to register for one credit hour of MusP 6070 each semester of full-time enrollment.

**Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

Master of Music in Performance

Collaborative Piano

Studies in Major Field	15
Applied Music (MusP 6610)	12
Collaborative Techniques I (MusP 6680); Collaborative Techniques II (MusP 6700) ..	2
Mixed Chamber Ensemble (MusP 6150)	1
Other Studies	12
Chamber Music Literature (MuCT 6080)	2
Vocal Repertoire (MusP 6760)	3
Elective (chosen from the following)	7
Opera Literature (MuCT 6120)	
Duo Repertoire (MusP 6710)	
Seminar in Music Performance (MusP 5800/6800)	
Score Reading and Analysis (MusP 6180)	
Vocal Pedagogy (MusP 6740)	
Languages*	0
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio/Workshop (MusP 6980);	3
Thesis Research/Workshop (MusP 6990)	
Two vocal/instrumental collaborative recitals	

Total 32

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 3600. 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 (1010 level) course or an acceptable equivalent in German, French and Italian, and a second semester (1020 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

Studies in Major Field	15
Applied Music	9-12
Performance Electives	3-6
Other Studies	12
Repertoire and Pedagogy (MusP 5500, 5530, 5540, 5580, 5590 or 5710)	3
Academic Courses in Music*	6
Ensembles	3
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3
	Total 32

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 5400) each semester in which they are in residence.

*Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

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 5530, 5540 or 5580)	3
Academic Courses*	6
Ensembles	3
Electives	3
Research	5
Directed Research (MusP 6900)	2
Recitals/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3
One recital on major instrument	
One chamber recital with appearance on at least two minor instruments	

Total 35-38

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

*Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

Master of Music in Performance

Jazz Studies

Studies in Major Field	14
Applied Music*	9
History and Literature of Jazz (MusP 5200)	2
Jazz Improvisation Style and Analysis (MusP 6200)	3
Other Studies	14
Jazz Composition (MusP 5020)	2
Advanced Jazz Pedagogy (MusP 6220)	3
Academic Courses in Music**	3
Ensembles	3
Ensembles or Courses	3
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	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 6460), jazz trumpet (MusP 6470), jazz trombone (MusP 6480), jazz percussion (MusP 6550), jazz bass (MusP 6560), jazz guitar (MusP 6600) or jazz piano (MusP 6690).

**Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

Master of Music in Performance

Orchestral Conducting

Studies in Major Field	15
Advanced Instrumental Conducting (MusP 6160)	3
Seminar in Orchestral Performance (MusP 6170)	8
Philharmonia (MusP 5400)	4
Other Studies	12
Symphonic Literature (MuCT 6090)	2
Score Reading (MusP 6180)	3
Academic Courses*	4
Applied Music**	3
Research	5
Directed Research (MusP 6900)	2
Recitals/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3

Total 32

Orchestral conducting majors are required to register for 1 credit of Philharmonia (MusP 5400) each semester in residence.

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 courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

**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 6610)	9
Piano Repertoire I (MusP 6640); Piano Repertoire II (MusP 6660)	6
Other Studies	12
Piano Pedagogy I (MusP 6650); Piano Pedagogy II (MusP 6670)	6
Academic Courses*	3
Ensembles	3
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3

Total 32

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 6150).

*Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

Master of Music in Performance

Piano Pedagogy

Studies in Major Field	14
Applied Music (MusP 6610)	8
Piano Repertoire I (MusP 6640); Piano Repertoire II (MusP 6660)	6
Other Studies	13
Piano Pedagogy I (MusP 6650); Piano Pedagogy II (MusP 6670)	6
Piano Pedagogy Practicum (MusP 6490)**	4
Electives (Academic Courses/Ensembles)	3
Research	6
Directed Research (MusP 6900)	2
Recital/Portfolio/Workshop (MusP 6980);	4
Thesis Research /Workshop (MusP 6990)	

Total 33

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 MusP 6980 or 6990).

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 one hour of MusP 6980 or 6990).

**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 non-major 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 6720)	9
Opera Theater (MusP 5050)	3
Electives	3
To be selected from Theater, Language	
Other Studies	12
Vocal Pedagogy (MusP 6740); Vocal Repertory (MusP 6760)	6
Academic Courses*	3
Ensembles	3
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3
	Total 32

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 (1010 level) course or an acceptable equivalent in German, French and Italian, and a second semester (1020 level) course or an acceptable equivalent in one of these languages.

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

*Must be courses other than applied study, ensembles, or conducting, as specified on the Graduate Course Offering Chart.

Master of Music in Performance

Voice Science and Pedagogy

Studies in Major Field	11
Applied Music (MusP 6720)	8
Opera Theater (MusP 5050)	3
Other Studies	17
Vocal Repertory (MusP 6760)	3
Vocal Pedagogy (MusP 6740)	3
Voice Disorders (CDIS 6210)	3
Speech Science (CDIS 6010)	4
Voice Pedagogy Practicum (MusP 6510).....	1
Voice Pedagogy Practicum (MusP 6510).....	1
Electives in Music (not Applied Voice)	2
Research	7
Voice Science Research Experience (MusP 6790)	2
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3
	Total 35

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 (1010 level) course or an acceptable equivalent in German, French and Italian, and a second semester (1020 level) course or an acceptable equivalent in one of these languages.

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

Graduate Faculty

- David Bixler**, Jazz Studies – M.A., Montclair State University, 2007
- Per Broman**, Theory – Ph.D., University of Gothenburg, 1999
- Emily Pence Brown**, Music Education – Ph.D., University of Southern Mississippi, 2016
- Cole Burger**, Class Piano – DMA, University of Texas at Austin, 2009
- Emily Freeman Brown**, Orchestral Studies – DMA, University of Rochester, Eastman School of Music, 1989
- Caroline Chin**, Violin – MM, Julliard School of Music, 2004
- Elaine Colprit**, Music Education – Ph.D., University of Texas at Austin, 1998
- Gregory Decker**, Theory – Ph.D., Florida State University, 2011
- Christopher Dietz**, Composition – Ph.D., University of Michigan, 2007
- Ryan Ebright**, Musicology – Ph.D., University of North Carolina at Chapel Hill, 2014
- Nora Engebretsen-Broman**, Theory – Ph.D., University at Buffalo, The State University of New York, 2001
- Lisa Gruenhagen**, Music Education – Ph.D., University of Rochester, Eastman School of Music, 2007
- Penny Thompson Kruse**, Violin – DMA, University of Missouri-Kansas City, 1999
- Michael King**, Marching Band – DMA, University of South Carolina, 2015
- Mikel Kuehn**, Composition, Theory – Ph.D., University of Rochester, Eastman School of Music, 1995
- Brittany Lasch**, Trombone – DMA, Boston University, 2016
- Sidra Lawrence**, Ethnomusicology – Ph.D., University of Texas at Austin, 2011
- Elainie Lillios**, Composition – DMA, University of North Texas, 2000
- Solungga Liu**, Piano – DMA, University of Rochester, Eastman School of Music, 2001
- Lisa Martin**, Music Education – Ph.D., University of Colorado Boulder, 2014
- William Mathis**, Trombone – DMA, University of Michigan, 1992
- Matthew McBride-Daline**, Viola – DMA, Stony Brook University, The State University of New York, 2012
- Katherine Meizel**, Ethnomusicology – Ph.D., University of California, 2007
- Laura Melton**, Piano – DMA, Rice University, 1998
- Elizabeth Menard**, Music Education – Ph.D., Louisiana State University, 2009
- Myra Merritt**, Voice – MM, Catholic University, 1980
- Nermis Mieses**, Oboe – DMA, University of Michigan, 2013
- Bruce Moss**, University Bands, Music Education – Ph.D., The Ohio State University, 1989
- Mark Munson**, University Choruses, Music Education – DMA, University of Cincinnati, College-Conservatory of Music, 1991
- Mary Natvig**, Musicology – Ph.D., University of Rochester, Eastman School of Music, 1991
- Susan Nelson**, Bassoon – DMA, University of Michigan, 2010
- Eftychia Papanikolaou**, Musicology – Ph.D., Boston University, 2006
- Andrew Pelletier**, Horn – DMA, University of Southern California, 2001
- Keith Phares**, Voice – MM, New England Conservatory of Music, ABD
- Daniel Piccolo**, Percussion – DMA, University of Michigan, 2015
- Megan Rancier**, Ethnomusicology – Ph.D., University of California, Los Angeles, 2009
- Charles Saenz**, Trumpet – MM, University of Illinois, 1997
- David Saltzman**, Tuba – MM, Johns Hopkins Peabody Institute, 2003
- 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
- Richard Schnipke**, Choral Conducting – DMA, Ohio State University, 2008
- Christopher Scholl**, Voice – MM, University of Rochester, Eastman School of Music, 1977
- Marilyn Shrude**, Theory, Composition – DMA, Northwestern University, 1984
- Brian Snow**, Cello – DMA, Stony Brook University, The State University of New York, 2012
- Arne Spohr**, Musicology – Ph.D., Hochschule fur Musik (Köln, Germany), 2009
- Kenneth Thompson**, University Bands, Music Education – DMA, University of Iowa, 1998
- Gene Trantham**, Theory – Ph.D., University of Wisconsin-Madison, 1991
- Yevgeny Yontov**, Piano – DMA, Yale University, 2020