

Master of Music: Piano Performance & Pedagogy

Program Guidelines

Revised April 21, 2022

Academic Courses (11 hours)		Credit Hours
<i>Bibliography</i>		
MUSC 6010	Music Bibliography	2
Choose a total of 9 hours from Musicology and Music Theory courses:		9
<i>Musicology</i>	<i>Choose one or two courses from the following:</i>	3-6
MUSC 6610	Renaissance Music Grad	
MUSC 6620	Baroque Music Grad	
MUSC 6630	Classical Music Grad	
MUSC 6640	19 th -Century Music Grad	
MUSC 6650	20 th - and 21 st -Century Music Grad	
MUSC 6660	Music of the United States Grad	
MUSC 6670	Orchestral Studies Seminar Masters	
MUSC 6680	Opera Studies Seminar Masters	
	or Research Seminars with permission of instructor (MUSC 6800, 6801, 6802, 6803, 6804, 6890)	
<i>Music Theory</i>	<i>Choose one or two courses from the following:</i>	3-6
MUSC 6550	Advanced Formal Procedures of the 18 th /19 th Centuries I	
MUSC 6520	20 th /21 st Century Analysis I	
MUSC 6580	Special Topics in Music Theory (with instructor consent)	
MUSC 7510	Theory Pedagogy	
Area of Specialization (25 hours)		
MUSC 6190	Advanced Private Lessons (2 semesters)	6
MUSC 6060	Advanced Piano Pedagogy I	2
MUSC 6061	Advanced Piano Pedagogy II	2
MUSC 6366	Advanced Teaching Seminar I	2
MUSC 6367	Advanced Teaching Seminar II	2
MUSC 6380	Grad Piano Literature I	3
MUSC 6381	Grad Piano Literature II	3
MUSC 6920	Master's Performance I	1
MUSC 6930	Master's Performance II/Pedagogy Lecture Recital	1
<i>Electives</i>	<i>Choose 3 hours from the following:</i>	3
MUSC 6100	Graduate Career Development	
MUSC 6790	Seminar in Music Education	
MUSC 6190	Advanced Private Lessons	
MUSC 6730	Musical Development and Musical Learning	

Total Credit Hours

36

Acceptance into the Master of Music in Piano Performance & Pedagogy

To be considered for admission to the MM in Piano Performance & Pedagogy, applicants must meet the following minimum requirements:

1. Hold a Bachelor's degree in music from an accredited institution.
2. Have a cumulative grade point average of 3.0 in all previous collegiate work.
3. Score an 85 or higher on the TOEFL iBT or a 6.5 or higher on the IELTS (international applicants only).

Complete the following steps to apply to the MM:

1. Submit the online Graduate Admissions application. As part of this application MM applicants need to upload:
 - a. Transcripts of course work from all schools attended.
 - b. Three letters of recommendation from professors, employers, and/or other professionals qualified to judge the applicant's ability to successfully complete graduate studies.
 - c. Statement of Purpose, including future goals.
 - d. Repertoire list of works performed (both solo and concerto).
 - e. TOEFL or IELTS score, if applicable.
2. Complete a 20-minute audition. The candidate will offer a 30-40 minute program of music. The piano faculty may choose to hear all or any portion of the repertoire. The audition should include music from at least three representative periods. The following are offered as guidelines:
 - a. *Baroque* – Bach: Preludes and Fugues, Partitas, English Suites, Italian Concerto or other substantial work.
 - b. *Classical* – Beethoven, Mozart, Haydn: First or last movements from sonatas.
 - c. *Romantic* – Chopin: Impromptu, Polonaise, Scherzi or Ballades; Schubert: Impromptu, sonata movements.
 - d. *Impressionist* – Debussy: Etudes or Preludes; Ravel: Sonatine, Gaspard de la Nuit, Tombeau de Couperin, Mirrors (all or selected).
 - e. *20th/21st Century* – Discretion of the candidate.
3. Have an interview with the piano faculty.

Note: Applicant's audition and application will be reviewed by a committee of faculty members within the piano area.

Graduate Placement Exams

Placement examinations in Music History and Music Theory are taken after the student has been accepted by Graduate Admissions. Preparation materials are available on the School of Music website. Placement examinations must be taken prior to registering for Music History and Music Theory courses.

Results of graduate placement exams determine placement in graduate courses and identify areas in which remedial work may be necessary. Students are encouraged to study diligently for these examinations. Poor performance could result in the student being required to take a considerable number of remedial courses. Students recommended for remedial courses must earn a B- or better in recommended courses before advancing to a higher-level course.

Music History: The graduate Music History diagnostic examination covers the breadth of Western art music from the medieval period to the present through a variety of questions evaluating the student's knowledge of important composers, works, terms, and concepts.

Music Theory: The graduate Music Theory placement examination assesses the student's competence in harmony, voice leading, counterpoint, form, and instrumentation.

Appointment of Supervisory Committee

Members of the Supervisory Committee consult with the student in planning their degree program, research, and recitals. It is the responsibility of the student to approach faculty to request that they serve on the Supervisory

Committee. Students should submit the *Request for Supervisory Committee* form to the Academic Coordinator. The Graduate Studies Committee votes on and approves Supervisory Committees.

The student's major performance teacher (if tenure-line) serves as the Chair of the Supervisory Committee. If the performance teacher is not tenure-line, they will serve as the "Director of Recitals." MM Supervisory Committees consist of three faculty members, the majority of whom must be tenure-line faculty in the School of Music. The Supervisory Committee is customarily chosen during the first year of study but must be chosen before the student performs any recitals.

Recitals

Students must fill out the proper recital forms and register for each recital prior to the semester of the scheduled recital. Recitals must be previewed and approved by the Supervisory Committee no later than two weeks prior to the date of the recital. Degree recitals should be held in a School of Music performance venue; exceptions are rare and must be approved through an Exception to Policy.

Before beginning the preparation for a graduate recital, the repertoire must be approved by the student's Supervisory Committee. Repertoire performed at the audition cannot be performed again at recitals.

The first solo recital will be 60-70 minutes in length demonstrating a high level of proficiency. The second recital will be a 40-45 minute solo performance and (in addition to the 40-45 minute solo performance) with the approval of the student's graduate committee, the student and the student's teacher will choose one of the following options:

- A. 30-minute master class. The performer will be provided from the private studio of one of the piano faculty members. The candidate will be informed of the repertoire one week in advance.
- B. 30-minute lecture on a significant pedagogical topic. Candidate will prepare a lecture appropriate for a presentation at a chapter or state UMTA convention. This lecture would use power point, video clips and other forms of technology to demonstrate the salient points of the lecture.

The Supervisory Committee comprises the Jury for the recitals. Students must be enrolled in private lessons during semesters in which recitals are given. All incomplete grades must be made up prior to the first day of the semester in which the recital is scheduled. Recitals must be held before the last day of classes in the Fall and Spring semesters.

Degree Completion

In preparation for the final MM recital, the candidate will submit a formal, research-based presentation of the recital repertoire in written (program notes) or oral (concert lecture) form. The detailed program notes/lecture outline should be submitted to the committee no less than two weeks prior to the recital preview. Candidates should consider including most or all of the following:

1. a description of the rationale behind the programming of repertoire for both required MM performances (repertoire building/expansion, particular research interests, etc.).
2. a discussion of the importance of each work in a broader music historical context.
3. brief biographical information of each composer and the significance of the works in their total body of works.
4. a discussion/description of key moments, where in-depth theoretical analysis of a work informed/changed or enhanced the performance.
5. a description/discussion on how the combination of course-work (all) and performances required (solo, chamber music, orchestra) in the degree has influenced, informed and broadened the candidate's view on performance and teaching.

Length and format to be agreed upon by candidate in consultation with the candidate's supervisory committee.