

Master of Music: Collaborative Piano

Program Guidelines

Revised February 13, 2020

Academic Courses (11 hours)		Credit Hrs
<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	Music Literature: Renaissance	
MUSC 6620	Music Literature: Baroque	
MUSC 6630	Music Literature: Classical	
MUSC 6640	Music Literature: Romantic	
MUSC 6650	Music Literature: 1900-Present	
MUSC 6660	Music Literature: American Music	
MUSC 6670	Symphonic Literature	
MUSC 6680	Opera Literature	
	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 6551	Advanced Formal Procedures of the 18 th /19 th Centuries II	
MUSC 6520	20 th /21 st Century Analysis I	
MUSC 6521	20 th /21 st Century Analysis II	
MUSC 6536	History of Western Music Theory	
MUSC 6580	Special Topics in Music Theory (with instructor consent)	
MUSC 7510	Theory Pedagogy	
Area of Specialization (25 hours)		
MUSC 6190	Advanced Private Lessons (3 semesters)	9
MUSC 6366	Advanced Teaching Seminar I	2
MUSC 6367	Advanced Teaching Seminar II	2
MUSC 6380	Advanced Piano Literature I	3
MUSC 6381	Advanced Piano Literature II	3
MUSC 6920	Master's Performance I (solo)	1
MUSC 6930	Master's Performance II (vocal)	1
MUSC 6940	Master's Performance III (instrumental)	1
<i>Electives</i>	<i>Complete 3 hours</i>	3
	Suggested electives include foreign language study, additional music literature courses, additional music theory courses, Chamber Music, Career Development, Accompanying Practicum, private lessons in organ/harpsichord, Intermediate Pedagogy, and Survey of Vocal Literature.	

Acceptance into the Master of Music in Collaborative Piano

To be considered for admission to the MM in Collaborative Piano, 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 doctoral 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. Please prepare EITHER the instrumental OR vocal repertoire AND a solo selection. Regarding the repertoire requirements, you may choose a piece of comparable difficulty with prior faculty approval.
 - a. Instrumental – Choose one complete sonata from the list below:
 - i. Beethoven – Violin Sonata in F Major, Op. 24 “Spring”
 - ii. Brahms – Clarinet/Viola Sonata No. 1 in F Minor, Op. 120 #1
 - iii. Brahms – Clarinet Viola Sonata No. 2 in E-flat Major, Op. 120, No. 2
 - iv. Prokofiev – Sonata in D major, Op. 94, (flute or violin)
 - b. Vocal – Prepare all selections below in the original key:
 - i. Barber – The Monk and His Cat, from Hermit Songs
 - ii. Debussy – Il pleure dans mon Coeur, from *Ariettes oubliées*
 - iii. Puccini – Che gelida manina, La Boheme
 - iv. Schubert – Die Forelle
 - v. Strauss – Allerseelen
 - c. Solo – Prepare a solo program of music from at least two represented periods below (memorization is required):
 - i. Baroque – Bach preludes and fugues, partitas, English suites, Italian Concerto or other substantial work.
 - ii. Classical – Beethoven, Mozart, or Haydn: first or last movements from sonatas.
 - iii. Romantic – Chopin impromptus, polonaises, scherzo or ballades; Schubert: impromptus, sonata movements
 - iv. Impressionist – Debussy, etudes or preludes; Ravel, Sonatine, Gaspard de la nuit, Tombeau de Couperin, Mirrors (all or selected)
 - v. 20th/21st Centure: Discretion of the candidate
3. Have a brief sight-reading example and an interview with the piano faculty following the audition.

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

Foreign Language Requirement

Upon graduation, candidates should have the following skills:

1. Ability to translate a song to a foreign language.
2. Knowledge of diction and pronunciation in French, German, and Italian.
3. A working knowledge of two foreign languages selected from French, German, and Italian. An exam to determine comprehension will be given upon completion of the program. Alternately, the student's

committee and other appropriate faculty will determine the most effective courses to fulfill this requirement.

4. "Standard proficiency" in French, German, or Italian must be demonstrated. Standard proficiency assumes a reading comprehension level expected of a student who has completed one year of college foreign language instruction or the equivalent. Students may verify standard proficiency in one of the following ways:
 - a. Complete a second semester language course (1020), or the equivalent at another institution, with at least a "B" grade (3.0).
 - b. Pass the MLA (Modern Language Assessment) in the Testing Center with a score indicating standard proficiency.

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; they also administer the oral exams. 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 he/she 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.

Recital

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 solo recital will be 60-70 minutes in length demonstrating a high level of proficiency.

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.