

Master of Music: Jazz Studies Program Guidelines

Revised July 1, 2023

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>		3-6
MUSC 6610	<i>Choose one or two courses from the following:</i> 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>		3-6
MUSC 6520	<i>Choose one or two courses from the following:</i> 20 th /21 st Century Analysis I	
MUSC 6521	20 th /21 st Century Analysis II	
MUSC 6536	History of Western Music Theory	
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 6580	Special Topics in Music Theory	
MUSC 7510	Theory Pedagogy	
Area of Specialization (24 hours)		
MUSC 6190	Advanced Private Lessons (2 semesters)	6
MUSC 6470	Jazz Ensemble (Masters) (2 semesters)	2
	or	
MUSC 6490	Advanced Guitar Ensemble (for guitarists only)	
MUSC 6475	Jazz Combo (Masters) (2 semesters)	2
MUSC 6390	Materials and Methods of Advanced Jazz Improvisation	3
MUSC 6391	Jazz Styles and Analysis	3
MUSC 6392	Advanced Jazz Composition/Arranging	3
MUSC 6920	Master's Performance I (instrumental recital)	1
MUSC 6930	Master's Performance II (composition or arranging recital)	1
<i>Electives</i>		
MUSC 6530	<i>Choose one course from the following:</i> Composition: Master's	3

Program Purpose

The purpose of the Master of Music Jazz Studies degree is to provide specialized training for students with interest and/or career aspirations as jazz performers, composers, and educators. The curriculum is designed to allow students flexibility in emphasizing particular interests in jazz while at the same time insuring a broad perspective of advanced jazz knowledge and skills development.

Acceptance into the Master of Music in Jazz Studies

To be considered for admission to the MM in Jazz Studies, applicants must meet the following minimum requirements:

1. Hold a Bachelor's degree in music from an accredited institution.
2. Have a background in Jazz composition and performance.
3. Have a cumulative grade point average of 3.0 in all previous collegiate work.
4. 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. TOEFL or IELTS score, if applicable.
2. Complete a solo audition, by recording or in person. See audition repertoire on the School of Music website.

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

Jazz Diagnostic Exams

Each entering student must take diagnostic examinations in Jazz History and Jazz Improvisation. If test results are unsatisfactory, the student will be required to take a semester of MUSC 1236, Survey of Jazz, and/or MUSC 4350, Jazz Improvisation III without degree credit.

Each entering student must take a diagnostic examination in Jazz Theory and Arranging. If test results are unsatisfactory, the student will be required to take one or more semesters of the following: Jazz Theory (4570), Jazz Composition and Arranging I (4356), Jazz Composition and Arranging II (4357), without degree credit.

Each entering student must take a diagnostic exam in functional jazz piano. If test results are unsatisfactory, the student will be required to take one or more semesters of Jazz Keyboard Skills (2181 or 2182), without degree credit.

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.

Ensemble Participation

Students are assigned by the faculty to a minimum of 2 performing groups (big bands and/or combos) each semester depending on the musical abilities of the student, the musical needs of the performing groups, and the amount of rehearsal and performance commitment involved in each group. This ensemble requirement during residency may pose an additional requirement beyond the minimum of 4 performance credits required for graduation.

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.

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.