

2024-25 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 eleven fields with specializations in some fields as follows:

Collaborative Piano

Composition

Instrumental Specialist

Conducting

Choral Conducting

Orchestral Conducting

Ethnomusicology

Jazz Studies

Music Education

Comprehensive Music Education

Choral Music Education

Instrumental Music Education

Music Education Teaching Artistry

Music History

Performance

Instrumental Performance

Instrumental Specialist

Piano

Voice

Piano Pedagogy

Vocal 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 and music history 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, usually online during the summer before matriculation; there is no exception to this rule. Study guides, intended to help the student prepare for these examinations, are 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 in 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).

Exam in Music Theory: All students will take one music theory exam. Students who pass this exam may enroll in graduate theory and analysis courses without restriction. Students who fail the exam must either enroll in and successfully complete MUCT 5060, which does not count toward any degree requirements, or they may retake the exam. Students may only retake one time and the exam must take place during the first semester of study, usually toward the end of September for students entering in the fall term. Again, RETESTS MAY BE TAKEN ONLY ONCE. If the retest is passed, the student may then enroll in graduate theory and analysis courses without restriction. If the retest is failed, the student MUST enroll in MUCT 5060 as soon as possible (i.e., at its next offering, usually fall term). Students who do not pass but who earn a requisite score (a "conditional" or "mid-level" score), as determined by the Music Theory faculty, will be eligible to take MUCT 5130, Form & Analysis, to remediate deficiencies and will not be required to take MUCT 5060; students may still elect to take MUCT 5060 if they wish, but it does not count toward the degree requirements.

Exams in Music History & Literature: There are four possible exams in music history and literature: Western Art Music I (antiquity–1750), Western Art Music II (1750–present), Jazz History & Literature, and Core Concepts in World Music. Students will choose to take two of these exams, one of which must be Western Art Music I or Western Art Music II. Students entering the MM Jazz Studies program must choose the Jazz History & Literature exam as their second exam, and students entering the MM Ethnomusicology program must choose the Core Concepts in World Music Exam as their second exam. Students in other programs may choose any of the remaining three as their second exam. Students who pass both exams may enroll in graduate musicology courses without restriction. Students who fail one or both exams have three options:

1. Take the prescribed remedial course to make up deficiencies. These are as follows:
MUCT 5070 for Western Art Music I
MUCT 5080 for Western Art Music II

MUSP 5200 for Jazz History & Literature

MUCT 5320 for Core Concepts in World Music.

All of these courses may count toward as electives toward degree requirements.

2. The student may take a retest in the area(s) of deficiency. Students may only retest one time and the exam must take place during the first semester of study, usually toward the end of September for students entering in the fall term. Again, RETESTS MAY BE TAKEN ONLY ONCE. If the retest is passed, the student may then enroll in graduate musicology courses without restriction. If the retest is failed, the student MUST enroll in the appropriate remedial course as soon as possible (i.e., at its next offering).

3. Students who do not pass the Western Art Music I and/or Western Art Music II exams but earn a requisite score, as determined by the Musicology area faculty, will be eligible to take the following course work to remediate deficiencies. The courses below may count as elective courses toward degree requirements. (Students may still elect to take MUCT 5070 or MUCT 5080 instead.)

Western Art Music I: MUCT 6200, Topics in Early Music History (2 cr.)

Western Art Music II: MUCT 6080, Chamber Music Literature (2 cr.), MUCT 6090, Symphonic Literature (2 cr.), MUCT 6120, Opera Literature (2 cr.)

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 Specializations, Dual Degree's, Second Master's

Options and Limitations for Completing Two Master's Degree Programs

Graduate students who wish to pursue two fields of study have three options at the master's degree level: dual specialization, dual master's degrees, and second master's degree. Depending on the two areas chosen, there are limitations to which options students can pursue:

The **dual specialization** option requires that *both* specializations fall under the same program, i.e., the same "program code." In the College of Musical Arts, specializations are grouped under the following programs:

- Conducting: Orchestral Conducting, Choral Conducting
- Music Education: Choral, Instrumental, Comprehensive
- Music Performance: Instrumental Performance, Instrumental Specialist, Jazz Studies, Piano Performance, Voice Performance
- Pedagogy: Piano Pedagogy, Vocal Pedagogy

Therefore, a student could pursue a dual specialization in Piano Performance and Jazz Studies, for example, but not in Piano Performance and Piano Pedagogy because these specializations fall under two different programs.

(Note that the following programs are not eligible for dual specialization: Collaborative Piano, Ethnomusicology, Music Composition, and Music History.)

On the other hand, **dual and second master's degrees** must *not* fall under the same program (i.e., it is not possible to complete dual degrees in Piano Performance and Jazz Studies). To pursue dual or second master's degrees, there must be enough unique coursework between the programs such that no more than 9 credit hours are shared between them. This precludes, for example, completing a dual degree in Voice Performance and Vocal Pedagogy because the requirements for the programs are too similar and would have to share more than 9 hours.

Students interested in any of these options should contact the CMA Assistant Dean for Graduate Studies as soon as possible to make a degree plan. All applications for the dual specialization, dual degrees, and second master's must be reviewed and approved by the BGSU Graduate College. Students should note that it often takes more than four semesters to complete the dual and second master's options.

More specific requirements are below:

Dual Specialization

If academically appropriate to their program, a student may simultaneously pursue two specializations within a single Master's degree. Students pursuing two specializations must simultaneously complete all of the requirements of both specializations. They will receive one master's degree with both specializations appearing on the final transcript. Coursework may overlap significantly between the two specializations; however, a minimum of 9 credits must be unique to each specialization. The final projects for each specialization will normally be combined into one experience or end-product, but if both require a degree recital, the student may choose to perform two separate recitals if they wish. The degree committee must consist of faculty from both specializations.

Dual Master's Degrees

The dual master's degree option allows students to pursue two different programs of study simultaneously and leads to the awarding of two master's degrees. Each area of study must not fall under the same program (see above). Students are required to complete all requirements and meet minimum total credit hours for each program, but 9 credit hours can be shared between them. For example, if each program separately requires 32 total credit hours for completion, the student must complete 55 total credit hours ($64 - 9 = 55$). A minimum of 18 credits must be completed at the 6000-level for each master's program. If a 6000-level course is shared, it can be then counted toward both programs' 18-credit minimum.

To demonstrate a capacity for an effective integration of the two fields, the student must complete a shared culminating experience with content drawn from both programs. Committee members assessing the culminating experience must be drawn from both programs. The maximum amount of shared culminating experience credits is 6.

A student must be admitted to two master's degrees before applying for dual master's status. Dual master's status must be requested by the student and approved by both programs and the Graduate College. The application for dual master's status must include the student's rationale and the proposed curriculum to be followed. Students are encouraged to apply as soon as possible, to ensure the integrative nature of the two degrees.

Second Master's Degree

The principal difference between the dual master's degree option and the second master's degree is that the second master's requires completion of separate culminating experiences (e.g., thesis, portfolio, comprehensive exam, etc.) in each program. No shared culminating experience credits are permitted.

The second master's degree may be pursued either simultaneously or consecutively and leads to the awarding of two master's degrees. Each area of study must not fall under the same program (see above). Students are required to complete all requirements and meet minimum total credit hours for each program, but 9 credit hours can be shared between them. For example, if each program separately requires 32 total credit hours for completion, the student must complete 55 total credit hours ($64 - 9 = 55$). A minimum of 18 credits must be completed at the 6000-level for each master's program. If a 6000-level course is shared, it can be then counted toward both programs' 18-credit minimum.

Students wishing to pursue the second master's option must be admitted to both programs before applying for approval from the Graduate College. The application for a second master's degree must include the student's rationale and the proposed curriculum to be followed.

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 ecvile@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.

GAs working off campus (lab schools) need to fill out HR telecommuting form every semester:

- a. <https://services.bgsu.edu/FalconForms/sec/falconforms.htm?falconFormId=12>
- b. Student must initiate the form themselves.
- c. List the Assistant Dean for Graduate Studies as supervisor.
- d. This work is an approved exception from completing work on campus, because these GA lines are being sponsored by external entities and require you to leave campus to complete the work.

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 (for exceptions, see below). 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. The recording of the recital serves as verification of its completion; therefore, no signed program is needed by the main office--that is an undergraduate requirement only. For documentation of performance compilations for conducting students, please see the Assistant Dean for Graduate Studies.

Because of the recording requirement, Master's students and Music Certificate students are expected to present their degree recital on campus. Exceptions may be made if the recital program has specific space/instrumentation requirements clearly better accommodated in an off-campus venue and/or for other reasons of professional advancement. In all cases, a high-quality recording of the entire recital must be presented to Recording Services for archiving within two weeks after the event, the recital must be performed in a location that is reasonably accessible to other BGSU students (e.g., within the Toledo metro area, no cover charge for entry, etc.), and the venue must be agreeable to all performers. The student giving the recital is solely responsible for all charges and fees accrued for external bookings and services, including recording. Petitions to perform off-campus degree recitals will be made to the college's Assistant Dean for Graduate Studies using the

available online form: <https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/graduatestudenthandbooks/graduate-off-campus-recital-permission-form.pdf>

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. Plan II Music Education students submit a portfolio and take written and oral comprehensive examinations as the final project. These examinations will be administered following the completion of all course work and will cover material from any graduate courses that were completed.

Students in Ethnomusicology and Music History 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 and Ethnomusicology (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 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 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 Composition

Plan I

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)	
Form & Analysis (MuCT 5130)	
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)	
Critical Approaches to Ethnomusicology (MuCT 6270)	
Research Methods in Ethnomusicology (MuCT 6280)	
Seminar in Ethnomusicology (MuCT 6290)	
Jazz Literature and History (MusP 5200)	
Proseminar in World Music (MuCT 5320)	
*Electives (not applied composition)	6
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 Conducting

Choral Conducting

Studies in Major Field	21
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
Advanced Orchestral Conducting (MusP 6160)	3
Score Reading and Analysis (MusP 6180)	3
Other Studies	10
Vocal Pedagogy (MusP 6740)	3
Academic Courses**	3
Applied Music (6000 level)	4
Research	5
Directed Research (MusP 6900)	2
Recital/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3
	Total 36

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.

Student must demonstrate undergraduate proficiency in diction in French, German and Italian. This can be fulfilled by enrollment in MusP 2140, Singer's Diction I and MusP 2240, Singer's Diction II.

Recitals: A candidate in choral conducting is expected to make a compilation of 30 to 45 minutes of performance of music approved by the appropriate conducting faculty for electronic submission.

*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 Conducting

Orchestral Conducting

Studies in Major Field	18
Advanced Instrumental Conducting (MusP 6160)	3
Seminar in Orchestral Performance (MusP 6170)	8
Philharmonia (MusP 5400)	4
Score Reading (MusP 6180)	3
Other Studies	10
Symphonic Literature (MuCT 6090)	2
Academic Courses*	4
Applied Music**	4
Research	5
Directed Research (MusP 6900)	2
Recitals/Portfolio (MusP 6980); Thesis Research (MusP 6990)	3

Total 33

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 make a compilation of 30 to 45 minutes of performance of music approved by the appropriate conducting faculty for electronic submission.

* 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 Ethnomusicology

Plan I and Plan II

Studies in Major Field	12
Seminars in Ethnomusicology	9
Critical Approaches to Ethnomusicology (MuCT 6270)	
Research Methods in Ethnomusicology (MuCT 6280)	
Seminar in Ethnomusicology (MuCT 6290)	
Choice of one	3
Proseminar in World Music (MuCT 5320)	
Seminar in Ethnomusicology (MuCT 6290)	
Other Studies*	15
Ensembles	3
At least 2 hours in Balinese Gamelan, Afro-Caribbean Ensemble, or World Music Ensemble	
Graduate Electives in Music (not Ethnomusicology)	6
Graduate Electives Outside of Music (including language if needed)	6
Language**	3
Research	5
Research Techniques (MuCT 6020)	2
Portfolio (MuCT 6980); Thesis Research (MuCT 6990)	3
	Total 32

Examinations: Each major is required to take a comprehensive exam. The examination is to be taken fall semester during the second year of study.

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

*At least six credits must be taken from departments outside of music. If a graduate language course is needed, it will count towards the six credits outside of 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 (5000-6000 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 Jazz Studies

Studies in Major Field.....	19
Applied Music*	9
History and Literature of Jazz (MusP 5200)	2
Jazz Improvisation Style and Analysis (MusP 6200)	3
Jazz Composition (MusP 5020)	2
Ensembles	3
Other Studies	9
Advanced Jazz Pedagogy (MusP 6220)	3
Academic Courses in Music**	6
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 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

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

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 I	9
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 Semester	6
Field Based Teaching & Learning for Music Educators I (MuEd 6560)	4
Special Topics in Analysis (MuCT 6940)	2
Spring Semester	6
Field Based Teaching & Learning for Music Educators II (MuEd 6560)	4
Special Topics in Literature (MuCT 6940)	2
Summer II	9
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

Plan I and Plan II

Studies in Major Field	15
Music History	6
Seminar in Music History (MuCT 6210)	
Seminar in Music Literature (MuCT 6220)	
Electives in Music History, and Ethnomusicology	9
To be selected from MuCT 5320, 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)	
Form & Analysis (MuCT 5130)	
Post-Tonal Analysis (MuCT 6170)	
Schenkerian Analysis (MuCT 6180)	
Seminar in Music Theory (MuCT 6190)	
Language*	3
Music Electives (including Ensembles)**	6
Research	5
Research Techniques (MuCT 6020)	2
Portfolio (MuCT 6980); Thesis Research (MuCT 6990)	3

Total 32

Examinations: Each major is required to take a comprehensive exam in the spring semester of the first year of study. A **retake** exam (of the written, oral, or both parts) may be administered at the start of the following Fall semester. In order to continue in the program students must pass **all portions** of the exam during the retakes in early Fall of the second year of study.

An oral defense of both the thesis and the portfolio 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 (5000-6000 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 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

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

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 Piano Pedagogy

Studies in Major Field	16
Piano Pedagogy I (MusP 6650); Piano Pedagogy II (MusP 6670)	6
Piano Pedagogy Practicum (MusP 6490)**	4
Piano Repertoire I (MusP 6640); Piano Repertoire II (MusP 6660)	6
Other Studies	11
Applied Music (MusP 6610)	8
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 Vocal Pedagogy

Studies in Major Field	15
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
Other Studies	13
Applied Music (MusP 6720)	8
Opera Theater (MusP 5050)	3
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

Benjamin Hoffman, Violin – DMA, Yale University, 2020

Sidra Lawrence, Ethnomusicology – Ph.D., University of Texas at Austin, 2011

Hannah Levinson, Viola – DMA, New York University, Steinhardt School, 2021

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

Solungga Liu, Piano – DMA, University of Rochester, Eastman School of Music, 2001

Piyawat Louilarpprasert, Composition – DMA, Cornell University, 2022

Sarah Luebke, Voice – DMA, Eastman School of Music, 2023

Jeremy Marks, Trombone – DMA, University of Texas at Austin, 2013

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

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

Susan Nelson, Bassoon – DMA, University of Michigan, 2010

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

Dwight Parry, Oboe – MM, Cleveland Institute of Music, 2003

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

Aiden Plank, Jazz Bass – MM, Youngstown State University, 2024

Katherine Pracht-Phares, Voice – MM, University of Wisconsin-Milwaukee, 1999

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

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 (Koln, Germany), 2009

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

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

Jon Waters, Marching Band – MM, Ohio State University, 2002

Chris Witulski, Ethnomusicology – Ph.D., University of Florida, 2014

Yevgeny Yontov, Piano – DMA, Yale University, 2020