

DEPARTMENT OF MUSIC

Department Chair

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Professor, Sound Recording Technology; B.M. Peabody Conservatory, John Hopkins University; University of Toronto; D.A., Ball State University.

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FACULTY

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Professor, Theory, Composition, History & Literature; B.M., M.M., College-Conservatory of Music, University of Cincinnati; Ph.D., Eastman School of Music, University of Rochester.

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W. Anne Trenkamp

Professor, Music Theory; M.M., University of Michigan; B.A., Ph.D., Case-Western Reserve University.

Adjunct Faculty:

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Voice; B.M., New England Conservatory.

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Bassoon; B.M., M.M., New England Conservatory.

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Violin; B.A., University of California; M.M., Yale University.

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Percussion; B.M., Boston University.

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Woodwinds; B.S., University of New Hampshire; M.M., University of Massachusetts Lowell.

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Sound Recording Technology; B.A., Temple University; M.A., Marlboro College.

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Mark Henry

Double Bass; B.A., Berklee College of Music.

Tad Hitchcock

Guitar.

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Sound Recording Technology; B.A., Hartwick College; M.A., San Francisco State University; M.A., Ph.D, Stanford University.

James Lattini

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Sound Recording Technology; B.F.A., SUNY/Purchase.

Daniel Lutz

Instrumental Ensemble.

William MacMullen

Music Education

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French Horn B.M., University of Lowell; M.M., New England Conservatory.

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Sound Recording Technology; A.B., M.A., University of California.

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Sound Recording Technology; B.M., Brown University.

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Music Education; B.M., University of Massachusetts Lowell.

Jonathan Wheatley

Guitar.

Alan Williams

Sound Recording Technology; B.M., New England Conservatory.

Douglas Worthen

Flute; B.M., B.M.E., Hartt School of Music; M.M., New England Conservatory.

Objectives of Graduate Programs in Music

The graduate programs in Music are committed to the continued acquisition of musical knowledge and professional competence and the development of research skills. The specific objectives of the various degree programs are listed under the individual program descriptions.

General Requirements for Admission

Applicants for admission to the Master of Music degree program must possess a bachelor's degree or its equivalent with a major in music. Those holding degrees in other disciplines will be expected to take prerequisite undergraduate courses for no graduate credit to bring their skills to a level commensurate with that attained by an undergraduate music major. Some prerequisites may be waived, at the discretion of the Music Department, through distinguished results on placement examinations and performance auditions.

All applicants are expected to present an undergraduate record of sufficient quality to assure a reasonable expectation of successful graduate achievement. Candidates for admission must submit the required Graduate School application forms and official transcripts of previous post-secondary education.

Each program requires additional materials or examinations which must be completed or filed by the applicant. Please review the materials below for information on individual programs.

Placement Examinations and Advising

Upon arrival, all entering graduate students are required to take placement examinations in Music Theory and Music History. The Music Department office should be consulted for specific test dates.

Successful candidates for admission will be assigned a faculty advisor and notified of registration dates and other pertinent information.

General Program Requirements

All Master of Music programs require a minimum of 30 credits, including 74-596, Introduction to Graduate Study in Music. Each program requires either a

thesis, project report, or recital project. Specific requirements are listed under program descriptions.

MASTER OF MUSIC IN PERFORMANCE, APPLIED PERFORMANCE OPTION Objectives

The Master of Music degree in Performance is designed to create and maintain the highest level of instruction; to offer courses that are both intellectually stimulating and artistically challenging; to develop performance skills and provide students the experience of performing in large and small ensembles as well as solo recitals; to guide the student's course of study by developing programs that focus directly on attaining a level of professional competence which will help ensure success upon completion of the degree.

Admission Requirements

In addition to the admission requirements for all applicants to the Master of Music degree program, applicants to the Master of Music degree in Performance must accomplish the following:

Auditions

Auditions are held on specific published dates during each academic year, and applicants who meet the general admission criteria will be invited to attend the next scheduled audition following processing of the application materials. Applicants who live at too great a distance may submit a tape directly to the Coordinator of Graduate Studies, but will be expected to audition in person at the beginning of their initial semester of matriculation. Vocal performance applicants must demonstrate proficiency in French, German, and Italian diction.

Admission Requirements - Letters of Recommendation

The three required letters of recommendation submitted with the Graduate School application should be from persons in a position to evaluate the musical skill and accomplishment of the applicant.

	Program Requirements	
74-596	Introduction to Graduate Study in Music	3
	Applied Music	16
	Ensemble	8
	Electives in Music (500 Level and above)	6

Recital*

*Two public recitals, each accompanied by submission of a written research document, are required. (See department guidelines for information pertaining to preparation of research document).

MASTER OF MUSIC IN PERFORMANCE, CONDUCTING OPTION Objectives

The Master of Music degree in Performance, conducting option, is designed to create and maintain an environment of instruction, opportunity and artistic endeavor in which students can develop their individual conducting skills to a level of professional competence fully supported by thorough music knowledge, within the context of a program flexible enough to be responsive to the goals and aspirations of each individual student.

Admission Requirements

Auditions

In addition to the admission requirements for all applicants to the Master of Music degree program, applicants to the Master of Music in Performance, conducting option degree program will be auditioned in both conducting and the applicant's major medium of performance. Those who live at too great a distance may submit video and audio tapes, to the Coordinator of Graduate Studies, but will be expected to audition in person at the beginning of the initial semester of matriculation.

Applicants must also present evidence of undergraduate studies in the following areas:

- a. conducting,
- b. instrumentation and/or orchestration,
- c. studies in several areas of music performance representative of the families of musical instruments, i.e., strings, wood winds, etc.

Letters of Recommendation

The three required letters of recommendation submitted with the Graduate School application should be from persons in a position to evaluate the musical skills and accomplishments of the applicant, as well as the applicant's potential as a conductor.

Program Requirements

74-596 Introduction to Graduate Study

in Music	3
Applied Music	2,2
Ensembles	1,1
75-550 Seminar in Instrumental Conducting Techniques	3
75-552 Seminar in Choral Conducting Techniques	3
75-654 Seminar in Instrumental Literature	3
75-656 Seminar in Choral Literature	3
75-650 Conducting Practicum & Seminar I*	3
75-652 Conducting Practicum & Seminar II*	3
Music Electives	6

*Conducting proficiency must be demonstrated while the student is enrolled in the Practica courses.

Conducting Practicum & Seminar II involves a public conducting performance and the presentation of a related analytical document, which are judged by a panel of assigned faculty. Conducting Practicum & Seminar II is usually completed during the final semester of residence, and is a terminal requirement for the degree.

MASTER OF MUSIC IN MUSIC EDUCATION Objectives

The Master of Music, Music Education degree program provides advanced study of music teaching and learning and professional preparation for those engaged in or aspiring to a career as a music teacher. The degree program consists of two options: a research-based thesis option for fully-certified music teachers and a teacher certification option for newly-certified music teachers who are in the process of earning their standard certification.

The degree program is designed to facilitate students' growth and development as leaders in the profession of music education; as creative problem solvers and innovative thinkers; as individuals who love music and the arts and utilize their knowledge of and enthusiasm for music to inspire students; and as contributors, through research, to the profession and discipline of music education.

The Music Education curriculum is based on the belief that music educators must have comprehensive knowledge of the subject matter of music, an awareness of current theory and practice in music education, and an understanding of recent curriculum developments and contemporary issues in general education.

Admission Requirements

In addition to the admission requirements for all applicants to the Master of Music programs, applicants to the music education program must submit:

1. An official score for the Miller Analogies Test or Graduate Record Examination (verbal and analytical parts only). Scores must be mailed directly to the Graduate School;
2. resume;
3. Three letters of recommendation from persons qualified to evaluate academic, musical, and professional capabilities. Forms for these recommendations are available in the Graduate School application materials.
4. For the thesis option: a. verification of standard certification in music and/or proof of music teaching experience; b. a sample of your scholarly writing about music or music education. This may be a term paper or research paper written in any baccalaureate level music class, providing evidence of writing skills and potential for writing at the level of a graduate thesis.
5. For the certification option: a. verification of provisional certification and proof of music teaching experience or provisional certification, with advanced standing. b. an essay of at least three typewritten pages addressing the following:

- the applicant's purpose and specific objectives in pursuing graduate study in music education;
- the applicant's philosophy of education in general and arts education in particular;

Comprehensive Examination

Music education candidates must pass a comprehensive examination in music education, and all candidates may expect to be examined in depth in their major area of concentration. Further information as to the nature and scope of the comprehensive examinations may be obtained from the advisor or department chair.

Program Requirements

1. Research/Thesis option	
74-596 Introduction to Graduate Study in Music	3
71. Music History or Theory	
74. requirement	3
7. Music electives	3
7. Applied lessons	2,2
7. Ensembles	1,1

73.601 Seminar in Music Education	3
73-551 Research in Music Education	3
73. Music education electives	6
73.743 Thesis	3
	TOTAL:30
2. Certification option	
74.596 Introduction to Graduate Study in Music	3
71. or 74. Music History or Theory requirement	3
7. Music electives	6
73.591 Multicultural Music Education	3
73.601 Seminar in Music Education	3
73.551 Research in Music Education	3
73. Music education electives	4
73.695 Clinical Experience	3
73.696 Project Report	2
	TOTAL:30

COURSE DESCRIPTIONS

Music Theory & History/Literature

- 71.500 Theory Review** (3-0)3
A review of common-practice part writing and analysis. Credit cannot be applied toward the Master of Music degree requirements.
- 71.501 Analytical Techniques** (3-0)3
Formal, contrapuntal and harmonic analysis of common practice repertoire.
- 71.503 Theoretical Concepts** (3-0)3
A study of major concepts in music theory from Rameau to the present.
- 71.526 Analysis of Contemporary Music** (3-0)3
Formal, contrapuntal and harmonic analysis of twentieth century repertoire, both serial and non-serial.
- 71.601 Topics in Common Practice Analysis** (3-0)3 Pre-requisite: 71.501.
Exploration of individual topics in theory and compositional technique linked to an area of historical interest to the student.
- 71.626 Topics in Contemporary Musical Analysis** (3-0)3 Pre-requisite: 71.526 or permission of instructor. Exploration of individual topics in theory and compositional technique linked to a twentieth-century area of special interest.
- 71.743 Thesis** (3-0)3 Course Offerings in Music History and Literature.
- 74.539 Eighteenth and Nineteenth Century American Music** (3-0)3
Examination of various aspects of American art music during its formative decades.
- 74.548 J.S. Bach** (3-0)3
Representative music of the composer.

Emphasis on the stylistic traits and latest research reordering the chronology of Bach's work.

74.549 Mozart (3-0)3

An in-depth study of the development of Mozart's compositional style through an examination of representative works.

74.564 History of Music Theory (3-0)3

A survey of the main currents of musical notation, theory and philosophy from the classical and patristic philosophers to the present.

74.567 Musicology and Research I (3-0)3

74.568 Musicology and Research II (3-0)3

74.596 Introduction to Graduate Study in Music (3-0)3

Research techniques, bibliography, form and style in the preparation of formal scholarly papers in music.

74.597 Topics in Musicology I (3-0)3

74.598 Topics in Musicology II (3-0)3

74.661 Seminar in Medieval Music (3-0)3

74.662 Seminar in Renaissance Music (3-0)3

74.663 Seminar in Baroque Music (3-0)3

74.664 Seminar in Music of the Classic Period (3-0)3

74.665 Seminar in Romantic Music (3-0)3

74.666 Seminar in Twentieth Century Music (3-0)3

74.667 Seminar in Musicology (3-0)3

74.668 Seminar in Musicology (3-0)3

COURSE DESCRIPTIONS

Course Offerings in Music Education*

*Subject to program modifications.

73.551 Research in Music Education (3-0)3 Methods of scientific inquiry, research methodologies, and current research in music education; study of the research process including gathering, evaluating, and reporting of data; examination of information resources, research publications, and scholarly writings in the discipline.

73.570 Seminar in Administration and Supervision of Music Education (3-0)3

Lectures, readings, discussion, and individual research projects on topics relevant to administration and supervision in music education, K-12.

73.601 Seminar in Music Education (3-0)3 Lectures, readings, discussion, and individual research projects focusing on a range of topics in contemporary music education including: philosophy in music education, current issues in music education; and national and state curricular developments.

73.695 Clinical Experience (3-0)3

Post-baccalaureate music teaching experience in K-12 schools under the supervision of music specialists, administrators, and members of the college faculty; Provides setting for the application of principles studied in graduate music and music education course-

work and the integration of theory and practice.

73.696 Project Report (2-0)2 A scholarly research project with a pedagogical focus, resulting in a comprehensive written document.

73.743 Thesis in Music Education (3-0)3

73.565 - 73.599 Summer Workshops - Specialized Areas of Pedagogy (1-3)

Concentrated experience in specialized topics of advanced music education pedagogies conducted by visiting or resident experts.

Available areas of study are announced for each summer period. Workshops are conducted during two week, all-day intensive sessions.

73.565 Marching Band Techniques (3-0)3

Advanced instruction in organizing and developing a marching band. Exploration of specific philosophies, techniques, and literature; study of computer software applications for marching band design.

73.573 Orff Schulwerk - Level I (3-0)3

Advanced and specialized pedagogical study; Overview of basic Orff Philosophy, techniques, and process; introduction to Orff instrumentarium, movement, and improvisation.

73.574 Orff Schulwerk - Level II (3-0)3

Study of theory involved in the Orff approach; presentation of pentatonic scales and modes; training in irregular rhythms and meters; shifting chord accompaniments, Orff-style composition and arrangement; improvisation.

73.575 Orff Schulwerk - Level III (3-0)3

Continued study of all musical concepts, presentation of functional harmony; orchestration; the complete recorder consort; advanced pedagogy through peer teaching.

73.591 Multicultural Music Education (3-0)3

Focus on the music education profession's response to multiculturalism in education as evidenced through the National Standards and an examination of resources and methodologies for teaching and understanding the music of diverse cultures, styles, and genres.

73.593 Popular Choral Techniques (3-0)3

Practical and effective techniques to aid choral music educators in interpreting, directing, rehearsing and performing repertoire. Includes discussion of vocal improvisation and use of the PA system.

Course Offerings in Performance

72.501/502 Applied Keyboard IX, X

(1/2-10)2

72.511/512 Applied Voice IX, X

(1/2-10)2

72.521/522 Applied Woodwinds IX, X

(1/2-10)2

72.531/532 Applied Brass & Percussion

(1/2-10)2

72.541/542 Applied Strings IX, X

(1/2-10)2

72.551/552 Performance Keyboard VII,

VIII (1-20)4

72.561/562 Performance Voice VII, VIII (1-20)4

72.571/572 Performance Woodwinds VII, VIII (1-20)4

72.581/582 Performance Brass & Percussion VII, VIII (1-20)4

72.591/592 Performance Strings VII, VIII (1-20)4

72.593/594 Applied Music (1/2-10)2

72.595/596 Applied Conducting I & II (1/2-10)2

72.651/652 Performance Keyboard IX, X (1-20)4

72.661/662 Performance Voice IX, X (1-20)4

72.671/672 Performance Woodwinds IX, X (1-20)4

72.681/682 Performance Brass & Percussion IX, X (1-20)4

72.691/692 Performance Strings IX, X (1-20)4

72.693/694 Performance Applied Music (1-20)4

72.695/696 Applied Conducting III & IV (1/2-10)2

75.550 Seminar in Instrumental Conducting Techniques (3-0)3

A study of analytical, rehearsal and baton technique in reference to the instrumental conductor. Program selection, performance practice and artistic interpretation are also included in an interactive seminar format.

75.552 Seminar in Choral Conducting Techniques (3-0)3

A study of analytical, rehearsal and baton technique in reference to the choral conductor. Vocal techniques, program selection, performance practice and artistic interpretation are also included in an interactive seminar format.

75.595 Directed Study and Research in Performance (3-0)3

75.650 Conducting Practicum and Seminar I (3-0)3

An extension of the materials and skills developed in Literature and Techniques Seminars, through practical application, under faculty direction, in conjunction with one or more performing ensembles.

75.652 Conducting Practicum and Seminar II (3-0)3

A continuation of 75.650 to a more advanced level, culminating in the presentation of a public conducting performance and a related analytical document.

75.654 Seminar in Instrumental Literature (3-0)3

A study of stylistic elements, orchestration, formal structure, problem analysis and historical perspective in a selection of standard works from this course.

75.656 Seminar in Choral Literature (3-0)3

A study of style, structure, text and historical perspective in relation to the main body of literature for chorus and orchestra. Independent research is primary element of

this course.

75.695 Directed Study and Research in Performance (3-0)3

75.696 Directed Study and Research in Performance (3-0)3

75.796 Directed Study and Research in Performance (3-0)3

76.501 Graduate Vocal Ensemble
(0-2)1

76.502 Graduate Instrumental Ensemble
(0-2)1

76.601 Graduate Vocal Ensemble
(0-4)2

76.602 Graduate Instrumental Ensemble
(0-4)2

(Graduate students normally fulfill ensemble participation requirements through membership in a wide variety of College performing organizations, but for credit purposes are registered for only those course numbers listed above).

