MASTER OF MUSIC DEGREE REQUIREMENTS
(May also be found in the Graduate Student Handbook, beginning on page 8)

Goals:
The Master of Music Degree is intended for music students who desire to pursue graduate study in order to continue the development of their creative, analytical and pedagogical skills. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, while preparing students to communicate musical knowledge in oral and written form and to prepare students for employment in the field of music.

Objectives:
- To equip students with the ability to understand music’s aesthetic content, structure, place in history, and role in contemporary society.
- To develop those talents and skills necessary to compete as professional musicians. Such talents and skills include theoretical analysis, musical style and performance practice, interpretive and technical skill, conducting, methods and pedagogy, and knowledge of music literature appropriate to the emphasis area.
- To develop students’ individual talents and skills beyond that attainable in undergraduate study, thereby providing the community, surrounding area, and music professions with a select group of creative and artistic people who can promote the art of music.

A student’s graduate degree requirements are those in force the day of registration of the first semester of enrollment. A student is considered full-time when enrolled in nine (9) or more credit hours. Current INS regulations require that all foreign graduate students register for 9 credits, except in their final semester if they need fewer than 9 credits to graduate.

Graduate Credits and Grade Requirements: The Master of Music (M.M.) degree requires satisfactory completion of a carefully planned curriculum consisting of a minimum of thirty-three (33) graduate credits (courses numbered 500 and higher). At least 12 credits must be at the 600 level or above and must be used to fulfill the degree requirements. All M.M. candidates may transfer up to six (6) graduate credits from other institutions, with the approval of the Graduate Program Director and the Graduate School. An eight-credit limit applies to the transfer of courses taken at the University of Massachusetts, Amherst as a non-degree graduate student before being admitted to (provisional or regular) M.M. degree status. The Graduate School and the Department require that students maintain a grade point average of 3.0 (B) and will not accept the transfer of any course with a lower grade.

Common Core Requirements
All graduate students in the Master of Music program are required to take two approved courses (six credits) in graduate music history and two approved courses (six credits) in graduate music theory

On occasion seminars in special topics may be offered as substitutions for these courses. When those are offered, a special announcement will be provided prior to the registration period. Course offerings may vary from year to year.

A LIST OF AVAILABLE COURSES DURING ANY TWO SEMESTER PERIOD WILL BE AVAILABLE IN THE DEPARTMENT OFFICE.

Graduate music history courses that satisfy common core requirements
in all Masters and Doctoral Programs:

Music 501: The Baroque Era--17th Century
Music 502: Haydn, Mozart, Beethoven
Music 503: 19th Century Romanticism
Music 504: 20th Century Music I
Music 505: History of Opera
Music 507: The Age of Bach & Handel
Graduate music theory courses that satisfy common core requirements in all Masters and Doctoral Programs

Music 591S: Post-Tonal Theory
Music 691: Graduate Musicianship
Music 691A: Analysis of Music since 1945
Music 691C: Analysis of Counterpoint
Music 691F: Musical Forms
Music 691M: Motivic Analysis
Music 691O: Analysis of Opera
Music 691P: Analysis for Performance
Music 691R: Analysis of Rhythm and Meter
Music 697S: Schenkerian Analysis
Music 697G: Jazz Styles and Analysis

Comprehensive Oral Examinations

All M.M. students must take a one-hour comprehensive oral examination, usually in April of the last year of study. It is the student’s responsibility to create the orals committee at least one month prior to the examination date in consultation with their major professor, subject to the approval of the Graduate Program Director. In general, one committee member is from the student’s major area, plus one faculty member each from music history and music theory.

For students in Music Education, the committee will consist of representatives from Music Education, Music History, and Music Theory. Questions will be derived from the content of theses’ three areas. Music Education questions will be generated from the core and elective music education courses, as well as the student’s area of emphasis within the degree concentration.

For students whose concentration is Music Theory or Music History, two or more faculty members from the major subject will serve on the committee.

For students in the MM in Conducting (Choral, Orchestral, Wind), degree program, the theory and Music History committee members will focus on the repertoire performed on the degree recital. The major professor will ask the candidates to demonstrate advanced knowledge in the major area, specifically based on seminar studies in the area of expertise.

For students in the MM in Performance degree the oral exam will be based on the repertoire performed on the degree recital. Students must provide committee members with copies of the scores to the works being performed on the recital at least one week prior to the exam. During the exam students will be expected to place the works in historical and theoretical contexts as well as address appropriate performance practice, pedagogy, and other works in the genres of which the performed works are representations.

For students in the MM in Jazz Composition & Arranging, the exam will be based on questions in the areas of jazz history, jazz theory, and jazz composition/arranging. Students will also be expected to place the composition project (MUS 631) in historical and theoretical contexts, as well as address appropriate
performance practice pedagogy, and other works in the genre of which it is a representation. In addition, the candidate’s writing portfolio (see degree checklist of eight bulleted composition/arranging projects not including the composition project), will be presented in hard-copy scores (appropriately bound and labeled), along with as many related performance recordings on CD as available. A CD copy of the recital containing the Composition Project will also be submitted in addition to the hard-copy score of same (appropriately bound and labeled).

Students requesting a change in committee membership after it is established must demonstrate and document sufficient just cause. All changes are subject to the approval of the major faculty member, Area Coordinator and the Graduate Program Director. Once the committee has been approved, the student is permitted and strongly advised to consult with the faculty committee members as to specific areas in which questions may arise.

**Overview of Oral Examination Questions**

Near the beginning of each fall semester a meeting will be held for all M.M. students with the music history and music theory faculties, who will discuss their expectations in their areas and go over practice questions. New students are strongly urged to attend this meeting and begin their preparation for the oral exam as early as possible.

**Oral Examination Outcome Options**

A student who fails the examination or any section of it may retake the failed part(s) in no sooner than two months. The examination may be taken no more than three times. If a student should fail the third examination, the Graduate School terminates enrollment in the degree program automatically.

**Thesis Requirements**

Music Education:
Capstone: The Master of Music with a concentration in Music Education culminates in a capstone project, which must be relevant to and consistent with the student’s area of emphasis (research thesis, performance project, or field-based project). It may be an expansion of work begun in program coursework. By the end of the first year or summer of study, the candidate, in collaboration with the Coordinator of Music Education and the Graduate Program Director, must form a capstone committee. For more information on the capstone process, candidates should consult with the Coordinator of Music Education. Candidates exploring a thesis should also reference the Graduate School publication, *Guidelines for Theses and Dissertations*.

Music History:
Thesis: The two-year program culminates in a thesis, usually an expansion of work begun in MUS 601 or a course project in one of the Music History courses. By the end of the candidate’s first year of study, a thesis committee must be formed by the candidate, in conjunction with the Coordinator of Music History and the Graduate Program Director. For more information on the thesis process, candidates should consult the Graduate School publication, *Guidelines for Theses and Dissertations*.

Music Theory:
Thesis: The two-year program culminates in a thesis. Working in conjunction with the Coordinator of Music Theory and the Graduate Program Director, students must form a thesis committee no later than during their third semester of coursework. Before proceeding to work on the thesis, students must complete a thesis proposal (a document, typically 10-20 pages in length, that lays out the scope, depth, and methodology of the thesis, accompanied by an annotated bibliography), which must be approved by their thesis committee. For more information on the thesis process, candidates should consult the Graduate School publication, *Guidelines for Theses and Dissertations*.

**Recital/Final Project Requirements**

Collaborative Piano majors must accompany three (3) recitals (two of which must be full recitals) in lieu
of a thesis.

**Composition** majors must submit an original composition in large form in lieu of a thesis.

**Conducting** majors must perform a full recital in lieu of a thesis.

**Jazz Composition/Arranging** majors must also submit an original composition in large form in lieu of a thesis, as agreed upon by the applied jazz composition professors for Mus 631. The original composition in large form is performed on a full recital of compositions and arrangements as also approved by the Jazz composition professors (see syllabus for Composition Project, Mus. 631

**Performance** and **Music Education/Applied Music** majors must perform a full recital in lieu of a thesis.

**MM IN PERFORMANCE and MM IN MUS ED (APPLIED EMPHASIS)**

**Jury and Recital Information for Instrumentalists**

Graduate Jury and Recital Permission Requirements:
All graduate students enrolled in applied music are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital has been performed.

Preliminary permission for all graduate recitals, whether satisfying a degree requirement or not, must be granted by a jury. These Juries take place in December and May. Please note: Permission to perform the degree recital is normally requested at the May jury at the end of the first year of study in the normal 2-year course of study. This allows the student to reserve a recital date once the academic calendar opens for reservations in the fall. For a student completing the degree in one year, recital permission must be requested at the December jury.

All graduate recitals, whether satisfying a degree requirement or not, must pass a Pre-Recital Hearing, to be held approximately three weeks in advance of the scheduled recital. For the graduate degree recital, the Pre-Recital Hearing Committee is selected by the student in consultation with the student’s major professor and consists of (a) the student’s major professor; (b) one or two additional members of the applied faculty, normally in the student’s performance area; and (c) a representative in history or theory from the student’s Oral Exam Committee. For the degree recital for students pursuing a M.M. in Music Education/Applied Emphasis, the graduate preview committee should consist of (a) the student’s major professor; (b) one additional member of the applied faculty, normally in the student’s performance area; (c) a representative in history or theory from the student’s Oral Exam Committee and (d) a music education faculty member. For non-degree recitals, the Recital Preview Committee is selected by the student in consultation with the student’s major professor and consists of (a) the student’s major professor; (b) two additional members of the applied faculty or one additional applied faculty member and a conductor, normally in the student’s performance area.

For the M.M. in Performance and the M.M. in Music Education with Applied Emphasis, the recital requirement (degree recital) is a full solo recital. However, appropriate chamber music may be included at the discretion of the student’s major professor. Where applicable, (b) in the paragraph above normally includes the faculty coach of the chamber ensemble.

A performance major receives two (2) credits for the degree recital, which is graded pass/fail by the student’s major professor.

The Department will record required recitals for its archives. These recordings will be available in the Music Reserve Lab for the duration of the academic year in which they were given. After this, they will be archived in the W.E.B. Du Bois Library.
Jury and Recital Information for Vocalists

APPLIED VOICE MAJORS:

Graduate Voice Recital

A graduate level recital in voice should have around 60 minutes of music. Four languages should be represented in music chosen from at least three different periods.

The Pre-Recital Hearing

A hearing will be held about four weeks before the recital date. At the time of the hearing students will submit their program, translations and program notes. The hearing cannot move forward without these documents. The hearing will begin with a selection of the student’s choosing. After that, the faculty will select pieces from the recital program at random. The hearing will conclude when the faculty is satisfied that the student is sufficiently prepared and poised to move forward. We expect that the material will be free of any significant errors in pitch, rhythm, pronunciation and memory. We expect that the student will demonstrate a comprehensive understanding of the texts. The student may be asked to provide a translation of a few lines of text. In essence, we expect that the student will present work where the basics are more than in place and that in the weeks leading up to the recital the work will continue to grow and develop.

If the faculty is not satisfied with the student’s level of preparation at the time of the hearing, the student will be given one week to address the areas of deficiency, which will be clearly defined, and another hearing will be held. If after the second hearing the faculty is still not satisfied with the student’s preparation, the recital will be postponed. The student with the help of their applied teacher will develop a plan as to when another hearing should be scheduled.

Graduate Voice Majors Jury Requirements:

All graduate vocal majors are required to perform a twenty-minute jury in their first year of study. The student must prepare a minimum of six pieces in contrasting languages (four), periods and genres. After the jury is over, a song in English will be assigned. The student will have 60 minutes to learn the song and prepare a recitation the text. The student will then return to recite the poem and perform the song for the voice faculty. Memorization is not required. Should a student fail any part of this performance jury, another jury must be scheduled during the second year. No student will be cleared for graduation until he/she passes the jury requirements.

Language Requirements: Proficiency Tests:

At the time of enrollment into the graduate program, the student’s applied teacher will conduct a test and advise the student if remedial work in translation and diction skills in Italian, German and French is necessary. If remedial work is indicated, the student, along with their applied teacher, will develop a strategy to address deficiencies.

Near the end of the second semester of study the voice faculty will test the student’s pronunciation and comprehension skills by assigning up to three typical song, oratorio or opera texts in Italian, German, French and/or English to be translated and recited. The student will be required to recite the texts in their original language, provide handwritten IPA transcriptions as well as a word-by-word translation of the assigned texts. The use of a dictionary is allowed. The use of electronic devises is not allowed. The student will have between one and two hours to complete the exam depending on how many texts are assigned. The voice faculty is responsible for this decision and will notify the Graduate Program Director in writing.

ELIGIBILITY FORM

The Eligibility Form is an inventory of the 33 credits counted toward the Master’s Degree. The form is available online at the Graduate School website as an editable PDF. Before filling out the form the student should review the “Guidelines for Completing the Eligibility Form” available on the Graduate School website and print out a copy of their unofficial transcript. The completed form, along with the transcript, is given to the Graduate Program Director no later than one week before the Office of Degree Requirement’s deadline. Students are strongly encouraged to submit their Eligibility Form early in their final semester of study. The Graduate School has non-negotiable deadlines for submission of theses and eligibility forms: the
last working day of April (for May graduation), the last working day of August (for September graduation),
and January 15 (for February graduation). Since the forms must be checked individually and signed by
both the Graduate Program Director and the Department Chair, it is imperative that they be handed in
promptly.

PROGRAM FEE

In any spring or fall semester that a degree student does not register for courses—either during a leave of
absence or while completing a thesis or other requirement—the student must pay a Program Fee of
approximately $325. This must be done at the Graduate Records office before the end of the Add/Drop
period. The Graduate School does not send a bill for this fee except in the form of a notice of administrative
withdrawal. A student who is withdrawn for non-payment of the Program Fee can be reinstated only by
written permission of the Graduate Program Director and payment of all outstanding program fees plus a
readmission fee.

GRADUATE PROGRAM ENSEMBLE POLICY

Department-wide Ensemble Requirements

1. All Master of Music students must enroll in at least one ensemble bearing a MUSIC prefix/rubric every
   semester they are enrolled in applied lessons.

2. Each concentration in the M.M. degree program lists ensembles that satisfy the degree requirements in
   that concentration. (see the following list)

3. Students holding assistantships involving membership in a graduate chamber ensemble are expected to
   provide leadership in the department’s large ensembles and studios and may be assigned to specific
   ensembles, as determined by departmental need. Such decisions will be made by the department chair in consultation
   with ensemble conductors and the appropriate applied instructor.

   Recommended Ensembles

Collaborative Piano:
Ensemble participation is met through additional accompanying assignments.

Composition:
Students may select from the following ensembles: University Orchestra, Wind Ensemble, Five College
Early Music Collegium, Chamber Ensemble, Chamber Jazz Ensemble, Chamber Choir, University
Chorale, Women’s Choir, or Recital Choir.

Conducting:
Choral Conducting: The ensemble requirement is fulfilled by enrollment in either Chamber Choir or
University Chorale.
Orchestral Conducting: The ensemble requirement is fulfill by enrollment in University Orchestra.
Wind Conducting: The ensemble requirement is fulfilled by enrollment in Wind Ensemble and/or
Symphony Band.

Jazz Arranging and Composition:
Students may select from the following ensembles: Graduate Chamber Jazz Players (sign up for section
seven of MUS 575, Chamber Jazz Ensemble), Chamber Jazz Ensemble, Jazz Ensemble I, Chapel Jazz
Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, or other MUS prefix/rubric ensembles by
permission from the Director of Jazz & African-American Music Studies.

Music History:
Students may select from the following ensembles:
University Orchestra, Wind Ensemble, Symphony Band, Five College Early Music Collegium, Percussion
Ensemble, Chamber Ensemble, Jazz Ensemble I, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal
Jazz Ensemble, Chamber Jazz Ens., Chamber Choir, Univ. Chorale, Women’s Choir, Recital Choir,
Opera Workshop and chamber ensembles.

**Music Theory:**
Students may select from the following ensembles:
University Orchestra, Wind Ensemble, Symphony Band, Five College Early Music Collegium, Percussion
Ensemble, Chamber Ensemble, Jazz Ensemble I, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal
Jazz Ensemble, Chamber Jazz Ens., Chamber Choir, Univ. Chorale, Women’s Choir, Recital Choir,
Opera Workshop

**Performance:**
The ensemble requirement for string players is fulfilled by enrollment in the University Orchestra. For
wind, brass, and percussion players, these credits are fulfilled by enrollment in the University Orchestra,
Wind Ensemble, Symphony Band or, for jazz composition students, one of the large Jazz Ensembles. For
vocal majors, the requirement is met by enrolling in a conducted choral ensemble (Chamber Choir,
University Chorale, or Recital Choir) for 2 credits and opera workshop or a conducted choral ensemble for
the remaining 2 credits.