

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Graduate Student  
Handbook*

Dr. Reena Berger Natenberg  
Coordinator of Graduate Studies

Revised July 2021

**Pittsburg State University**

The Department of Music  
Pittsburg, Kansas 66762-7511  
(620) 235-4466  
e-mail: [music@pittstate.edu](mailto:music@pittstate.edu)

## TABLE OF CONTENTS

Introductory Letter .....	3
Information about the Department of Music .....	4
Faculty of the Department of Music.....	5
Overview of Graduate Program and Graduate Entrance Examination Information.....	6
Degree Options Curriculum Requirements .....	9
Application Process.....	11
Specific Program Information.....	12-16
Procedures .....	17
Structural Items .....	18
Checklist.....	19

Greetings,

Thank you for your interest in graduate work at Pittsburg State University. We hope you will find the information included in this handbook helpful as you explore our Department of Music and graduate offerings. If for any reason you feel the need for more information or clarification, please do not hesitate to contact us at the numbers listed below.

We are very excited about the educational and performance setting at Pittsburg State University and we hope you will become part of our musical family. The department is a growing and energized place where students and faculty alike strive for the very best in all that we do. We offer many special programs for enriching experiences in and out of the classroom.

Graduate students have the opportunity to study with experts in the field of music, to enhance their solo performance skills, and to participate in numerous ensembles to further their performance expertise. Some graduate students, depending on their level of expertise, may have the opportunity to gain valuable teaching experience while pursuing their degree.

The purpose of the graduate degree is to provide career opportunities and/or preparation for doctoral study. We offer a Master of Music Degree in the areas of Performance, Music Education, and Conducting. A description of each of these is included in this handbook, along with information concerning the application process and requirements of the programs. You will also find information about the department, the faculty, and financial assistance.

Thank you again for your interest. We look forward to helping you reach your desired musical goals.

Sincerely,

The Graduate Faculty  
Department of Music  
Pittsburg State University

# Department of Music

## General Overview

The Department of Music is one of 12 academic departments in the College of Arts and Sciences. Since its founding in 1908 the Department has functioned as one of the major educational and cultural resources of Southeast Kansas and the surrounding region. Our main strength lies in professors who realize the value of individualized instruction and who are committed to the development of every student's potential. In addition to being full-time teachers, members of our faculty are active musicians, scholars, and performers, contributing to the cultural atmosphere of the campus and surrounding communities through performances and lectures. They also have received regional, state, national, and international recognition for their teaching, performing, and creative endeavors.

The Department of Music includes a major complex of practice rooms, classrooms, large studios and a recital hall which is recognized as one of the best in the region. McCray Hall, the primary home of the Department, has 52 pianos, an electronic piano studio, a listening lab, a wireless network of MIDI workstations (with iMac computers), harpsichords, and a collection of string and wind instruments. Occupying center stage in McCray Recital Hall is the superb Opus 106 pipe organ built by the internationally-acclaimed C.B. Fisk shop of Gloucester, Massachusetts. Music faculty and students also have access to the world class facility, The Bicknell Family Center for the Arts, which houses two performance spaces, rehearsal facilities, and state-of-the-art technology and design.

## Profile

100 music majors and 40 minors; 200 non-music majors per semester.

13 full-time and 9 part-time faculty members; 16 have doctoral degrees.

## Degree Options

Three emphases under the **Bachelor of Music** degree are available at the undergraduate level for students majoring in music:

**Music Education**

**Music Performance**

**Music With Elective Studies in an Outside Field**

The Music Education curriculum prepares students for Pre-Kindergarten through 12<sup>th</sup> grade licensure as a public school music teacher. Because this program is a composite of music and education, it attracts many outstanding musical performers who wish to share with others the meaningful musical and educational

experiences they have enjoyed. Graduates in Music Education may obtain a teaching position, pursue graduate work, or use the degree as professional training for other areas of specialization. The degree is designed to be completed in four years.

The program leading to the professional degree Bachelor of Music in performance is designed for the gifted musical performer who aspires to a career in college teaching, private teaching, or professional performance. The student chooses piano, organ, harpsichord, voice, or a member of the string, wind, or percussion families of instruments as the performance medium. This degree should be considered as preparation for study at the master's level and beyond.

The Bachelor of Music with Elective Studies in an Outside Field follows the broadest aspect of a college education with an emphasis in Music. Students in this program will complete a minor area of study, and many will choose to declare a double major. The degree can prepare one for graduate study leading to the Master of Arts and Doctor of Philosophy degrees, as well as careers based on cultural concerns or in music-related fields. This degree can also be oriented toward pre-professional or social and/or business opportunities.

**Master of Music:** A number of emphases are available within this program, including Vocal Music Education, Instrumental Music Education, Performance (Voice, Keyboard, Wind and Percussion Instruments, String Instruments), Choral Conducting, and Instrumental Conducting.

## Career Opportunities

Public school teaching remains a popular career choice for our graduates. A Pittsburg State music education can also help students prepare for careers in university teaching, performance, music retail, music publishing, arts management, and other related fields.

## What Our Graduates Are Doing

Our graduates have gained regional, national and international recognition. Many have continued their studies at prestigious graduate schools. They are performing in professional opera companies in the United States and abroad, symphony orchestras, bands in the armed forces, and they are on the music faculties of universities. Some have pursued successful careers in music retail and piano technology. Many are active as elementary and secondary school teachers.

# Department of Music Faculty

## John Atteberry, Lecturer (2017)

### Specialty: Bassoon

B.M., University of Missouri-Columbia; M.M., Rutgers University. [jatteberry@pittstate.edu](mailto:jatteberry@pittstate.edu)  
Office phone: 620/235-4466.

## Lydia Bechtel Edmonson, Assistant Instructional Professor (2020)

### Specialties: Music History and Voice

B.M., Oklahoma State University; M.M., Colorado State University; M.M., D.M.A., University of Missouri-Kansas City. [lbechtel@pittstate.edu](mailto:lbechtel@pittstate.edu) Office phone: 620/235-4469.

## Joanne M. Britz, Professor (2001)

### Specialties: Clarinet and Saxophone

B.M., B.S., University of South Florida; M.M., D.M.A., The University of Texas at Austin. [jbritz@pittstate.edu](mailto:jbritz@pittstate.edu)  
Office phone: 620/235-4480.

## Andrew Chybowski, Assistant Professor (2017)

### Specialties: Wind Ensemble, Conducting, and Music Education

B.M.E., VanderCook College of Music; M.M., Missouri State University; D.M., Indiana University. [achybowski@pittstate.edu](mailto:achybowski@pittstate.edu)  
Office phone: 620/235-4481.

## James Clanton, Associate Professor (2003)

### Specialties: Percussion and Music Appreciation

B.M.E., Oklahoma City University; M.M., D.M.A., University of Missouri-Kansas City. [jclanton@pittstate.edu](mailto:jclanton@pittstate.edu)  
Office phone: 620/235-4464.

## Carol Deats, Lecturer (2006)

### Specialty: Elementary Music Education

B.M., B.M.E., Philadelphia College of the Performing Arts; M.M., Eastman School of Music; Ph.D., Texas Tech University. [cdeats@pittstate.edu](mailto:cdeats@pittstate.edu) Office phone: 620/235-4466.

## Joseph Falvey, Lecturer (2020)

### Specialty: Horn

B.M.E., Eastern Michigan University; M.M., Cincinnati Conservatory; D.M.A., University of Miami. [jfalvey@pittstate.edu](mailto:jfalvey@pittstate.edu) Office phone: 620/235-4466.

## Craig Fuchs, University Professor (1998)

### Specialty: Music Appreciation

B.S. in Music Education, Missouri-Western State College; M.S., University of Missouri-Columbia; D.M.A., University of Missouri-Kansas City. [cfuchs@pittstate.edu](mailto:cfuchs@pittstate.edu)  
Office phone: 620/235-4176.

## Howard Glanton, Lecturer (2020)

### Specialty: Guitar

B.M., Eastern New Mexico University; M.M., Texas Tech University. [hglanton@pittstate.edu](mailto:hglanton@pittstate.edu)  
Office phone: 620/235-4466.

## Todd Hastings, University Professor (1996)

### Specialties: Trumpet, Jazz, and Music Appreciation

B.M., B.M.E., State University of New York at Buffalo; M.M., University of Kentucky; D.M.A., The University of Texas at Austin. [thastings@pittstate.edu](mailto:thastings@pittstate.edu) Office phone: 620/235-4485.

## Patrick Howle, Instructional Professor (2005)

### Specialties: Voice, Opera Workshop

B.M., East Carolina University; M.M., Eastman School of Music. [thowle@pittstate.edu](mailto:thowle@pittstate.edu) Office phone: 620/235-4485.

## Lori Kehle, Lecturer (2002)

### Specialty: Piano

B.M., Fort Hays State University; M.M., Pittsburg State University. Office phone: 620/235-4478.

## Robert G. Kehle, Professor and Director of Jazz Studies (1978)

### Specialties: Trombone, Jazz, and Music Appreciation

B.A., B.M., Washington State University; M.M., doctoral study, Indiana University. [rkehle@pittstate.edu](mailto:rkehle@pittstate.edu)  
Office phone: 620/235-4474.

## Jonathan Lane, Lecturer (2021)

### Specialties: Cello, Bass, Chamber Music

B.M., University of Michigan; M.M., Arizona State University [jdlane@pittstate.edu](mailto:jdlane@pittstate.edu) Office phone: 620-235-4466.

## Susan J. Marchant, Chair and Professor (1979)

### Specialties: Choir, Organ, Harpsichord, and Conducting

B.M., Oberlin College; M.M., M.M.A., D.M.A., Yale University. [smarchant@pittstate.edu](mailto:smarchant@pittstate.edu)  
Office phone: 620/235-4467.

## Matthew G. Montague, Professor and Coordinator of Music Education (1999)

### Specialties: Choral Music Education, Graduate Education

B.M., Brigham Young University; M.M., Ph.D., University of Oregon. [mmontague@pittstate.edu](mailto:mmontague@pittstate.edu)  
Office phone: 620/235-4482.

## Raúl Antonio Munguía, Associate Professor (2012)

### Specialties: Violin, Viola, Orchestra, and Conducting

Performance diploma, Victoriano López Music Conservatory; B.M., University of Southern Mississippi; M.M., Northwestern State University, Louisiana; D.M.A., Texas Tech University. [rmunguia@pittstate.edu](mailto:rmunguia@pittstate.edu) Office phone: 620/235-4472.

## Reena Berger Natenberg, Professor and Coordinator of Graduate Studies (2000)

### Specialty: Piano

B.M., Tel Aviv University, Israel; M.M., New England Conservatory; D.M., Université de Montréal, Canada. [rnatenberg@pittstate.edu](mailto:rnatenberg@pittstate.edu) Office phone: 620/235-4475.

## Denissa Rivas de Munguía, Lecturer (2014)

### Specialties: Music Theory and Flute

Diploma, London College of Music; B.M., University of Southern Mississippi; M.M., Northwestern State University, Louisiana; D.M.A., Texas Tech University. [cmunguia@pittstate.edu](mailto:cmunguia@pittstate.edu) Office phone: 620-235-4466.

## Kathryn Parke, Lecturer (2021)

### Specialty: Diction

B.M., M.M., Pittsburg State University [kparke@pittstate.edu](mailto:kparke@pittstate.edu) Office phone: 620-235-4466.

## John C. Ross, Professor (2001)

### Specialties: Music Theory and Composition

B.M., Covenant College; M.M., Florida State University; Ph.D., University of Iowa. Additional study, Conservatoire National Supérieur de Musique (Lyon, France) and the American Conservatory (Fontainebleau, France). [jross@pittstate.edu](mailto:jross@pittstate.edu)  
Office phone: 620/235-4477.

## Christina Webster, Lecturer (2012)

### Specialty: Flute

B.M., University of Kansas, M.M., D.M.A., University of Missouri-Kansas City; LRAM & Postgraduate Performance Diploma, Royal Academy of Music. [cwebster@pittstate.edu](mailto:cwebster@pittstate.edu)  
Office phone: 620/235-4466.

## A. Douglas Whitten, Professor (2003)

### Specialties: Tuba, Euphonium, Symphonic Band, and Athletic Bands

B.M., University of Nevada-Reno; M.M., Ed.D., Boise State University. [awhitten@pittstate.edu](mailto:awhitten@pittstate.edu)  
Office phone: 620/235-4070.

## Overview of Graduate Program and Placement Information

### Breadth and Depth of Program

The purpose of the MM degree is to provide enhanced career opportunities and preparation for doctoral study. Students entering the program must demonstrate a level of competence in Music History and Music Theory equal to that which emerges from a broad and demanding curriculum at the undergraduate level. They must also possess the requisite skills to succeed in their proposed emphasis: performance, conducting, or music education. A high level of commitment to each aspect of the program is essential.

Professional competency must be demonstrated in each area of specialization. Hearings are required for all recitals. Music Education students are required to complete an independent research study. A thesis committee, including one member from outside the department, will be appointed to evaluate the professional competence of each thesis project.

### Music History Placement Examination

Each entering graduate student is required to take a placement examination in music history. The exam consists of multiple-choice questions, short-answer questions, and several essay questions in addition to a listening component. The quality of performance on the exam will determine whether the student needs to complete the graduate music history review course prior to enrolling in any of the 800-level history offerings.

### Diction Examination

Vocal performance and choral conducting students will be evaluated on their knowledge of English, German, French, Italian, and Latin diction. This assessment will determine whether students need to enroll in one or more review courses (either a special Topics in Music project or the courses of the undergraduate diction sequence).

### Aural Skills & Theory Placement Examination

A placement exam will be given to all incoming graduate students to determine their preparedness for graduate study in music theory. The placement exam will be given in two parts: a *written* part and an *aural* (dictation) part. The student must receive a passing grade on the first two levels—equivalent to MUS 111 & MUS 113—and possess a reasonable knowledge of the third and fourth levels—equivalent to MUS 211 & MUS 213. If these levels are not achieved, enrollment in Graduate Review-Theory will be necessary.

The undergraduate music theory sequence at Pittsburg State University consists of four classes. Below is a summary of the classes. A list of texts used in the classes are shown following the sections on Aural Skills and Written Skills.

## **AURAL SKILLS (Dictation)**

### **Aural Skills & Theory I (MUS 111)**

Rhythm Dictation – 4-measures of simple and compound meters  
Melodic Dictation – 8-measures of a diatonic melody; parallel period  
Harmonic Dictation – Short examples in 4 voices using only primary chords

### **Aural Skills & Theory II (MUS 113)**

Rhythm Dictation – 4-6-measures of simple and compound meters with dotted rhythms  
Melodic Dictation – 8-measures of a diatonic melody; parallel and contrasting periods  
Harmonic Dictation – Short examples in 4 voices using most diatonic chords

### **Aural Skills & Theory III (MUS 211)**

Rhythm Dictation – 4-6 measures of simple and compound meters with syncopation  
Melodic Dictation – 8-measures of a diatonic melody; parallel period with some chromatic pitches  
Harmonic Dictation – Short examples in 4 voices using diatonic and secondary dominants

### **Aural Skills & Theory IV (MUS 213)**

Rhythm Dictation – 4-6 measures of simple and compound meters with secondary rhythms  
Melodic Dictation – 8-measures of a chromatic melody  
Harmonic Dictation – Short examples in 4 voices using chromatic chords (augmented 6<sup>th</sup>, Neapolitan, borrowed chords)

## **WRITTEN SKILLS**

### **Aural Skills & Theory I (MUS 111)**

Recognize all simple and compound intervals  
Overtone series: know the first 12 partials and how they relate to instruments  
Know how to transpose standard orchestral instruments  
1<sup>st</sup> species counterpoint in 2, 3 and 4 voices  
Melodic analysis: dissection of cadences in terms of scale-degrees, rhythm, and meter; analysis of simple period forms; motives and motive forms  
Rhythmic concepts of simple & compound meter; syncopation; types of accent  
Spell root position triads and seventh chords with Jazz/Pop chord symbols  
Diatonic (triadic) harmonic analysis  
Identification of simple non-chord tones

### **Aural Skills & Theory II (MUS 113)**

Analysis of more complex non-chord tones  
Recognize harmonic cadences  
Recognize harmonic sequences  
Identification of six-four chords  
Analysis of more complex period forms  
Harmonic analysis with seventh chords and secondary dominants

### Aural Skills & Theory III (MUS 211)

Key relationships: closely related; distantly related; chromatic mediants

Analysis of modulation strategies

Recognize various types of chromatic chords: secondary seventh chords, secondary diminished seventh chords; Neapolitan; borrowed chords; Augmented sixth – know Jazz/Pop chord symbols of all these

### Aural Skills & Theory IV (MUS 213)

Spell & Recognize church modes; whole-tone scale; pentatonic; octatonic

Debussy devices (quartal/quintal chords; 9<sup>th</sup>, 11<sup>th</sup> & 13<sup>th</sup> chords; artificial scales; altered dominants; polychords

Atonal techniques: set theory analysis of pitch-class sets & 12-tone row forms

Pandiatonicism

Messiaen: Modes of Limited Transposition; Added-value rhythms; non-retrogradeable rhythms; rhythmic pedals

Aleatoric counterpoint (in the style of Lutoslawski)

Indeterminate notation

## List of Textbooks Used at Pittsburg State University

<b>Title</b>	<i>Tonal Harmony</i> , 4 <sup>th</sup> ed. revised
<b>Author</b>	Stefan Kostka & Dorothy Payne
<b>Publisher</b>	McGraw Hill
<b>ISBN</b>	0-07-241996-2 (book with CD)
<b>Title</b>	<i>Workbook for Tonal Harmony</i> , 4 <sup>th</sup> ed.
<b>Author</b>	Stefan Kostka & Dorothy Payne
<b>Publisher</b>	McGraw Hill
<b>ISBN</b>	0-07-303512-2 (workbook and CD package)
<b>Title</b>	<i>A New Approach to Sight-singing</i> , 4 <sup>th</sup> ed.
<b>Authors</b>	Berkowitz, Sol; Gabriel Fontrier and Leo Kraft
<b>Publisher</b>	W.W. Norton
<b>ISBN</b>	0-393-96908-8
<b>Title</b>	<i>A New Approach to Ear Training</i> , 2 <sup>nd</sup> ed.
<b>Author</b>	Leo Kraft
<b>Publisher</b>	W.W. Norton
<b>ISBN</b>	0-393-97415-4 (book, 4-CDs and CASPAR)
<b>Title</b>	<i>Music for Analysis</i> , 5 <sup>th</sup> ed.
<b>Author</b>	Benjamin, Thomas; Michael Horvit, Robert Nelson
<b>Publisher</b>	Oxford University Press
<b>ISBN</b>	0195155130

**MASTER OF MUSIC DEGREE**

**Curriculum**

<b>CORE (required of all graduate students in Music):</b>	<b>Hours</b>
Music 810 Analytical Techniques .....	3
Music 822 Introduction to Graduate Study in Music.....	2
Music 890 Thesis <sup>1</sup> .....	4
Total.....	9
<b>Performance – Orchestral Instrument Emphasis (Winds, Strings, Percussion)</b>	
CORE.....	9
Major performance instrument (800 level) <sup>2</sup> .....	4
Major Ensemble (MUSIC 756 Band (____)) <i>or</i>	
Major Ensemble (MUSIC 776 Orchestra) (Repeat for 2 hours).....	2
MUSIC 726 Pedagogy/Literature .....	3
MUSIC 738 Advanced Instrumental Conducting I.....	3
MUSIC 778 Advanced Chamber Music .....	2
Guided Music Electives <sup>3</sup> .....	9
	<b>Total 32</b>
<b><u>Performance – Organ, Piano or Harpsichord Emphasis</u></b>	
CORE.....	9
Major performance instrument (800 level) <sup>2</sup> .....	4
MUSIC 710 Organ Seminar (2 hours) <i>or</i>	
MUSIC 723 Piano Literature (____).....	2-3
MUSIC 736 Advanced Choral Conducting I <i>or</i>	
MUSIC 747 Piano Pedagogy.....	2-3
MUSIC 777 Art of Accompanying.....	2
MUSIC 778 Advanced Chamber Music (____) (Repeat for 2 hours).....	2
Guided Music Electives <sup>3</sup> .....	9
	<b>Total 32</b>
<b>Performance – Vocal Emphasis</b>	
CORE.....	9
MUSIC 721 History of Opera.....	3
MUSIC 722 History of Solo Vocal Repertoire.....	3
MUSIC 779 Musical Theatre Workshop .....	3
MUSIC 828 Advanced Vocal Pedagogy .....	3
MUSIC 850 Applied Music (____) <sup>4</sup> .....	4
Guided Music Electives <sup>3,5</sup> .....	7
Total.....	32
<b><u>Instrumental Music Education Emphasis</u></b>	
CORE.....	9
MUSIC 750 (Applied Lessons) .....	4
MUSIC 738 Advanced Instrumental Conducting I .....	3
MUSIC 835 Foundations of Music Education .....	3
MUSIC 836 Psychology of Music Teaching.....	3
MUSIC 832 Directed Study in Music Education .....	3
Guided Music electives <sup>3</sup> .....	7
Total.....	32

**Vocal Music Education Emphasis**

CORE.....	9
MUSIC 731 Choral Techniques .....	3
MUSIC 736 Advanced Choral Conducting I.....	3
MUSIC 835 Foundations of Music Education.....	3
MUSIC 836 Psychology of Music Teaching.....	3
MUSIC 832 Directed Study in Music Education.....	3
Guided Music electives <sup>3</sup> .....	8
	Total 32

**Choral Conducting Emphasis**

CORE.....	9
MUSIC 731 Choral Techniques .....	3
MUSIC 736 Advanced Choral Conducting I.....	3
MUSIC 838 Advanced Choral Conducting II .....	3
MUSIC 831 Choral Literature .....	3
Music Education Electives .....	2
Guided Music electives <sup>3</sup> .....	9
	Total 32

**Instrumental Conducting Emphasis**

CORE.....	9
MUSIC 738 Advanced Instrumental Conducting I (2 enrollments).....	6
MUSIC 741 Instrumental Literature and Methods .....	3
MUSIC 838 Advanced Instrumental Conducting II (2 enrollments) .....	6
MUSIC 8-- Music History Course (Wind Conductors must enroll in Music-829) .....	3
MUSIC 750 Applied Study <sup>6</sup> .....	2
MUSIC 750 Secondary Applied Study.....	2
Music elective <sup>7</sup> .....	1
	Total 32

<sup>1</sup>For performance emphases, the graduate recital(s) and supporting document fulfill requirements for MUSIC 890 Thesis. For all others, a written thesis is required.

<sup>2</sup>Must audition for Graduate Committee before completion of course.

<sup>3</sup>At least one 3 hour course in Music History is required in the electives.

<sup>4</sup>Audition for Graduate Committee required to enroll.

<sup>5</sup>May not include 700 level enrollments.

<sup>6</sup>Candidates must take a semester of lessons in their primary area as well as a secondary area. For example, a woodwind person would take one semester of applied on their primary instrument, as well as a semester of applied percussion or applied brass. Additional enrollments of applied instruction are encouraged.

<sup>7</sup>All full-time graduate students are required to participate in one major ensemble each semester of enrollment. Part-time students are required to participate in at least two enrollments of an ensemble. Community/professional ensemble participation can be accepted upon consultation with the advisor. Pianists in the Master's program are only required to participate in one major ensemble for two semesters.

## Application Process

### 1. Application for Admission

All students who wish to obtain a master's degree must apply for admission and meet admission standards prescribed by the Graduate School. Applicants must file the following documents in the Graduate Office:

- (1) A completed application form, generally submitted within the year or semester preceding entrance into the Graduate School.
- (2) Official transcript(s) showing all work previously taken and degrees received prior to application for admission. Transcripts must be sent by the registrar(s) directly to the Graduate School Office.
- (3) Any required admission tests.

Address correspondence to:

Graduate School  
Pittsburg State University  
1701 S. Broadway  
Pittsburg, KS 66762

Telephone: 620-235-4224

Web Site: [www.pittstate.edu/admission/](http://www.pittstate.edu/admission/) (online application process)

### 1. Performance Audition

Performance majors must audition for at least two faculty members. This audition will determine the student's acceptance into the program and level of enrollment. International students (or others at a distance from Pittsburg) may audition via pre-recorded audio/video files or during a live online session.

### 2. International Student Admission

Language Requirement, one of the following:

TOEFL score of 520/68

IELTS overall band score of 6.0 with no band score below 5.0

PTE score of 47

### 3. Department of Music Graduate Entrance Examination

Complete the Graduate Entrance Exams in music theory and music history. Information about exam scheduling is available from Program Advisors or the Coordinator of Graduate Studies.

## Financial Assistance

If you wish to apply for an assistantship (or scholarship) as a full-time student, please complete the Graduate School application and send a letter of application to the Department of Music. You should also send a performance recording as well as letters of recommendation from three instructors. There are assistantships available in Band, Choir, Orchestra, and Keyboard, although there is not an opening in each of these areas every year. You should also include a brief resume of your background. If possible, you should make an appointment to visit the campus and department. Pianists applying for an assistantship or accompanying scholarship must include a summary of their accompanying experience and a list of accompanied repertoire they have studied/performed.

## **Master of Music: Instrumental Performance**

### **Purpose of Degree:**

This degree is designed for the individual who is seeking a greater level of knowledge and proficiency in instrumental performance. The program is structured to prepare students for collegiate-level teaching, for performance in a professional ensemble (band, orchestral or chamber), or for further study at the doctoral level.

### **Entrance Requirements:**

- Complete Graduate School Application for admission and be accepted.
- Complete application form for scholarship/assistantship. (optional)
- Perform an audition for the instrumental faculty, to include:
  - A performance containing a minimum of two contrasting works that demonstrate technical ability, musicianship skills (phrasing, interpretation), and versatility in style. (An accompanist is not required but can be furnished with advance notice)
  - Performance of major and minor scales (all forms) upon request.
  - Demonstration of sight-reading ability.
- Complete Entrance Examinations in Music Theory and Music History.

A high-quality recording (CD, or uploaded audio/video file) following the above criteria will be accepted in lieu of a live audition.

### **Notes:**

All full-time graduate students are required to participate in one major ensemble each semester of enrollment. Part-time students are required to participate in at least two semesters of enrollment. Community/professional ensembles can be accepted upon consultation with the advisor.

This degree is designed for two full years of full-time residency. Requests to complete the program in less time must be approved by the Program Advisor and the Chair of the Department.

## **Master of Music: Keyboard Performance**

### **Purpose of Degree:**

The Master of Music Degree in Piano, Organ, or Harpsichord Performance will enhance the student's interpretative, technical and performance skills primarily as a soloist, but additionally as a chamber musician and accompanist. This degree program will help prepare the student for a career in music and/or for further studies at the doctoral level, (depending on the candidate's particular level).

### **Entrance Requirements:**

- Complete graduate school application for admission form.
- Perform an audition for the keyboard faculty.
- After acceptance into the program, all students must take music theory and history entrance examinations.

**Audition Requirements:**

**Pianists** must prepare three contrasting solo works from memory. One work must be a Classical Sonata (i.e.: of Haydn, Mozart, Beethoven, Schubert). One work must be a substantial piece from the Romantic era (i.e.: of Mendelssohn, Schumann, Chopin, Liszt, Brahms). The third piece must be a repertoire selection from either the Baroque or the 20<sup>th</sup>-21<sup>st</sup> Century style periods.

**Organists** must prepare three works that convey contrasting styles. It is preferred that one be a work of Bach. For the other two, choose from: a 17<sup>th</sup>-century work from any national tradition, a 19<sup>th</sup>-century work from any national traditional, a work from the 20<sup>th</sup> or 21<sup>st</sup> century.

**Harpichordists** must prepare three solo works reflecting several national traditions. Be prepared to demonstrate familiarity with figured bass realization.

A high-quality recording (CD, or uploaded audio/video file) following the above criteria will be accepted in lieu of a live audition

**Notes:**

- This degree is designed for two years of full-time residency.
- All full-time graduate piano students must participate in one major ensemble for two semesters.
- Piano students must perform a 30-minute recital on completion of their first year.
- The final recital must be 50-60 minutes. With the final recital, the student must prepare a document (recital notes), upon which there will be an oral defense.
- The graduate recital(s) and supporting documents fulfill requirements for Music 890 Thesis.
- During the semesters in which the student will not be performing a scheduled recital, an end-of- the- semester jury will be compulsory.

**Master of Music: Vocal Performance****Purpose of Degree:**

This degree is designed for the individual who is seeking a greater level of knowledge and proficiency in classical voice training. The program is structured to prepare students for collegiate-level teaching, for a career in vocal performance, or for further study at the doctoral level.

**Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted.
- Audition

Each applicant should be prepared to perform four pieces, from memory, fulfilling the following criteria:

1. Four contrasting pieces representing the English, German, French, and Italian languages.
2. At least one of these should be an operatic aria.

An accompanist will be provided.

A high-quality recording (CD, or uploaded audio/video file) following the above criteria will be accepted in lieu of a live audition

- Acceptance by the Voice Faculty
- Entrance Examination in Music Theory, Music History, and Diction

**Notes:**

The candidate will give one solo recital. This will occur during the final semester of the degree and should consist of approximately 50 minutes of music. The following languages will be represented: Italian, French, German, and English, and should represent the major style periods.

All full-time graduate students are required to participate in one major ensemble each semester of enrollment. Part-time students are required to participate in at least two semesters of enrollment. Community/professional ensembles can be accepted upon consultation with the advisor.

This degree is designed for two full years of full-time residency. Requests to complete the program in less time must be approved by the Program Advisor and the Chair of the Department.

### **Master of Music: Instrumental Music Education**

**Purpose of Degree:**

This degree is designed to enhance the theoretical and practical abilities of certified (or licensed) instrumental music educators. The thesis consists of a research project related to the teaching of instrumental music. The program is designed for teachers who wish to continue a career as a music educator or enter a doctoral program.

**Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted
- Submit a letter of recommendation from a school administrator or a teacher familiar with your work.
- Complete the Entrance Examinations in Music

**Final Project:**

The thesis consists of a research project related to the teaching of instrumental music. Upon completion of the thesis, the candidate submits copies to the thesis committee in advance of a subsequent oral examination for the purpose of discussing his or her research.

### **Master of Music: Vocal Music Education Emphasis**

**Purpose of Degree:**

This degree is designed to enhance the theoretical and practical abilities of certified (or licensed) vocal music educator. The program is designed for teachers who wish to continue a career as a music educator or enter a doctoral program.

**Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted
- Submit a letter of recommendation from a school administrator or a teacher familiar with your work.
- Complete the Entrance Examinations in Music

**Final Project:**

The thesis consists of a research project related to the teaching of vocal music. Upon completion of the thesis, the candidate submits copies to the thesis committee in advance of a subsequent oral examination for the purpose of discussing his or her research.

## **Master of Music: Choral Conducting**

### **Purpose of Degree:**

This program is structured to prepare students for careers as choral conductors in many contexts, including educational, civic, and religious settings. In addition, this degree will lay the foundation for continued work in a doctoral program. Students are expected to expand their musicianship skills and acquire a broad knowledge of choral repertoire.

The degree is intended for:

- vocal music educators, professional church musicians, or other choir directors who wish to extend their knowledge and skills in the field;
- students of music who wish to pursue post-graduate studies in conducting.

### **Entrance Requirements:**

Students must demonstrate a solid understanding of conducting technique and rehearsal technique. Ideally, this would include videotaped samples taken from both live performances and rehearsals. In the absence of such documentation, this demonstration may occur within the context of an audition with the Director of Choral Activities. Students will also be tested in the areas of music theory, music history, and diction (English, German, French, Italian, and Latin).

Students will also meet with other principal instructors in the program in order to discuss their background, experience, and qualifications to undertake graduate-level study as conductors.

### **Final Project:**

The final project of the program is a conducting recital of approximately 60 minutes in length. As the culmination of the course of study, this project brings together all of the skills that the candidate has refined: repertoire assessment and selection, research into the selected music, rehearsal planning and execution, preparation of detailed program notes, and conducting of the performance itself. Upon completion of the performance, the candidate meets with the thesis committee for the purpose of discussing his or her work. The performance serves as a point of departure for the committee's questions, but the discussion is expected to be broad enough for the session to be considered a quasi-comprehensive oral examination.

## **Master of Music: Instrumental Conducting**

### **Purpose of Degree:**

This degree is designed for that individual who desires to be a more accomplished communicator/conductor from the podium and who aspires to be a more knowledgeable in the field of wind band or orchestral repertoire. The program is structured to prepare students for a position in a large school setting or for continued study in a doctoral program.

### **Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted
- 15-20 minute conducting sample from a live performance (can be done by video)
- 1 hour private lesson with the Program Advisor
- 15-20 minute rehearsal demonstration (can be done by video)

- Acceptance into the program
- Entrance Examination in Music Theory and Music History

**Notes:**

The candidate will give two conducting recitals. The first will be at the end of their first year of study and will be for 1 credit hour. It will be approximately 15-20 minutes of performance time, or one to two selections with one of the bands. The second recital will be much more extensive to include the selection of repertoire, extensive program notes, and the actual performance, which will be a full recital with one of the ensembles. It is possible that this may be split into two halves, using multiple ensembles.

Candidates must take a semester of lessons in their primary area as well as a secondary area. Additional enrollments of applied instruction are encouraged.

Full-time students are required to participate in one major ensemble each semester of enrollment. Community/professional ensemble participation can be accepted upon consultation with the advisor. Part-time students are encouraged, but not required, to participate in an ensemble.

**Other Degree Requirements:**

This degree is designed for two full years of full-time residency. Requests to complete the program in less time must be approved by the Program Advisor and the Chair of the Department.

## **Important Information for Students Admitted into the Program**

### **General Information**

Students should review carefully the "Graduate Students" section of the Graduate School webpages for critically-important information about dates, forms, required procedures, and academic policies:

<https://www.pittstate.edu/graduate/index.html>

### **Candidacy**

Students must apply for candidacy to the degree they are seeking after taking twelve hours in their degree program. In order to be admitted to candidacy, students must be fully admitted and be in good academic standing. To establish their candidacy, students should meet with their advisor and agree to a schedule of courses for the remainder of the degree program. Candidacy is completed by the student's advisor in the Graduate System in GUS and approved by the advisor, student, chair, and Graduate School. Should a candidacy need to be altered, changes can also be made in the Graduate System and will require new approvals. Meeting the requirements of candidacy is the responsibility of the graduate student. Students who do not apply for candidacy at the appropriate time in their program may be required to take additional courses. Candidacy must be completed and approved by the advisor, student, chair, and Graduate School before the student will be allowed to petition for graduation.

### **Performance Emphasis: Audition to Enroll in Music-850 Form**

Students must audition for permission to enroll in 850-level Applied Music. Following the audition, a copy of the completed form, with jury members' signatures, will be placed in the student's file.

### **Thesis**

Complete information related to the Thesis requirement—important dates, policies, guide for formatting, etc.—is located at the following address:

<https://www.pittstate.edu/graduate/student-information.html>

### **Petition for Graduation**

Each candidate for a graduate degree must petition for graduation in the Graduate System in GUS and pay graduation fees. In order to be included in the commencement program, students must petition for graduation by the date listed as the final day to apply for degrees on the university calendar each semester. All students are required to petition and pay graduation fees even if the student is not participating in graduation ceremonies.

## **Structural Items**

### **Graduate Thesis Committee**

Your Thesis Committee consists of your advisor, at least one additional member from the department, and one member from an outside academic area.

### **Oral Examination (Thesis Defense)**

The Oral Examination is the defense of your Thesis. Arrangements for the time and place of your oral examination should be made by your advisor with the other the members of your committee. A copy of the final draft of the Thesis should be given to each committee member at least one week in advance of the scheduled examination.

### **Comprehensive Examination**

At six weeks prior to the graduation date, the Program Advisor will review the student's record of courses and will communicate with all of the instructors of those courses, inviting them to furnish one or two questions for the comprehensive exam, if they wish to do so. Instructors will send questions directly to the students, who will return their work to instructors by the end of Dead Week. After receiving and grading the work, instructors will report the results to the Program Advisor. An average of the comprehensive grades will then be entered into the Graduate System in GUS.

## Master of Music Checklist

Application for Admission	_____
Conditional Admission	_____
Completion of Entrance Examinations	_____
Performance Audition (if applicable)	_____
Full Admission	_____
Application for Admission to Candidacy	_____
Audition to Enroll in 850 (if applicable)	_____
Selection of Thesis Committee	_____
Comprehensive Examinations	_____
Completion of Graduation Recital	_____
Completion of draft of Thesis	_____
Date set for Oral Examination	_____
Oral Examination	_____
Final Copies of Thesis submitted to Graduate Office	_____

