

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Graduate Student  
Handbook*

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and Graduate Advisor

November, 2010

**Pittsburg State University**

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## 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 Degree Track Information.....  | 12-16 |
| Instrumental Performance Track  |       |
| Piano Performance Track   |       |
| Vocal Performance Track   |       |
| Instrumental Education Track  |       |
| Vocal Music Education Track   |       |
| Choral Conducting Track   |       |
| Wind Conducting Track   |       |
| Forms and Structural Items for Current Students.....                            | 17    |

Greetings,

Thank you for your interest in graduate work at Pittsburg State University. We hope you will find the information included in this handbook sufficient and helpful as you investigate 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, such as the Solo and Chamber Music Series, the Performing Arts Lecture Series and the Fisk Organ Recital Program.

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 Program with a possible emphasis in each of the following areas:

**Performance**--Organ, Piano, or Harpsichord Emphasis, Voice Emphasis, and  
Orchestral Instrument Emphasis  
**Instrumental Music Education** Emphasis  
**Vocal Music Education** Emphasis  
**Choral Conducting** Emphasis  
**Wind Conducting** Emphasis

A description of each of these programs is included in this package of materials. You will also find materials about the department, the faculty, and financial aid.

For performance degrees, an audition is required. Please let us know your intended emphasis as part of your application. All entering graduate students are required to take music entrance exams, which are usually taken the day before your first semester of classes

If you are a foreign student, it is to your advantage to take TOEFL tests prior to entering the United States. If your score is less than 68, you will have to enroll in our intensive English program. Most students should expect to spend about two years working on a Master's degree after completion of the TOEFL requirement.

If you are a foreign student applying for an assistantship, you will also need to pass the speaking part of the TOEFL with a score not less than 22.

If you wish to apply for an assistantship 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 tape 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 every year. You should also include a brief resume of your background. If possible, you should make an appointment to visit the campus and the department as well. Pianists applying for an assistantship of accompanying scholarship must include a summary of their accompanying experience and a list of accompanied repertoire they have studied/performed.

To apply for a scholarship, please return the Music Department application, the Graduate School application and contact the department. You will set up an audition, or send a performance tape if distance is a problem. You should also send a brief summary of your background and experience. Thank you again for your interest. We look forward to helping you reach your desired musical goals.

Sincerely,

Dr. Russell L. Jones  
Chair and Director of Graduate Studies in Music

# Department of Music

## General Overview

The Department of Music is one of 14 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, and national 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. Since its arrival in 1995, this instrument has won the praise of visiting artists and builders from around the world.

## Profile

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

\*16 full-time and 6 part-time faculty members; 11 have doctoral degrees.

\*Average faculty/student ratio for freshman/sophomore class is 20:1 and junior/senior is 10:1.

## Degree Options

**Bachelor of Arts:** In addition to studies in music, students 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.

**Bachelor of Music Education:** A degree in music education prepares students for PreK-12 licensure as

public school music teachers. The degree program requires a thorough knowledge of an applied area (vocal or instrumental), together with music history, theory, conducting, and basic techniques of vocal production, keyboard, woodwinds, strings, brass and percussion instruments. Graduates may seek a teaching position, pursue graduate studies, or use the degree as preparation for other fields of study.

**Bachelor of Music:** The curriculum for this degree enables the student to develop her/his potential on a major instrument or voice together with skills in piano, music theory, history of music and conducting.

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

## 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 finished 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 tuning. Many are active as public school teachers. At present, in just the four-state area of Kansas, Missouri, Oklahoma, and Arkansas, alumni are teaching in more than forty school districts.

## Courses of Instruction

Our curriculum gives every student the opportunity to explore many musical areas and job opportunities. It is designed to provide students with the intellectual, aesthetic and practical abilities which are necessary for success as working artists and music educators. Extensive hands-on experience, active performing ensembles, and engaged learning describe a music education at Pitt State.

# Department of Music Faculty

**Reena Berger Natenberg, Associate Professor (2000)**

**Specialty: Piano.**

B.M., Tel Aviv University, Israel; M.M., New England Conservatory of Music; D.M., Université de Montréal, Canada. [reenarb@yahoo.com](mailto:reenarb@yahoo.com) Office phone 620/235-4475.

**Joanne M. Britz, Associate Professor (2001)**

**Specialty: Clarinet and Saxophone.**

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

**James Clanton, Instructor (2003)**

**Specialties: Percussion.**

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

**Carol Deats, Assistant Professor (2006)**

**Specialty: Elementary Music Education and Horn.**

B.M. and 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 620/235-4465.

**Craig Fuchs, Professor (1998) (Director/ Honors College)**

**Specialties: Chamber Winds, Wind Ensemble, Conducting, and Band Literature.**

B.S. in Music Education, Missouri Western State College; M.S. in Music Education, University of Missouri-Columbia; D.M.A., University of Missouri-Kansas City Conservatory of Music. [cfuchs@pittstate.edu](mailto:cfuchs@pittstate.edu) Office phone 620/235-4481.

**Mary Fukushima, Lecturer (2009)**

**Specialty: Flute.**

B.F.A., Long Island University; M.M., Manhattan School of Music; D.M.A. University of Kansas. [mary@marykirkendoll.com](mailto:mary@marykirkendoll.com) Office phone 620/235-4466.

**Lisa Gerstenkorn, Lecturer (2005)**

**Specialty: Voice.**

B.M.E., M.M., Pittsburg State University. [lily\\_belle@hotmail.com](mailto:lily_belle@hotmail.com) Office phone: 620/235-4466.

**Selim Giray, Associate Professor (2002)**

**Specialties: Violin, Viola and Chamber Orchestra.**

B.M. Mimar State University; M.M. East Carolina University; D.M., Florida State University. [sgiray@pittstate.edu](mailto:sgiray@pittstate.edu) Office phone 620/235-4472.

**Stella Hastings, Associate Professor (2000)**

**Specialties: Orchestra, Music Theory and Voice.**

B.M., University of Kentucky; M.M., D.M.A. (In Progress), The University of Texas at Austin. [shasting@pittstate.edu](mailto:shasting@pittstate.edu) Office phone 620/235-4469.

**Todd Hastings, Professor (1996)**

**Specialties: Trumpet, Jazz Ensemble II, and Music Appreciation.**

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

**Matthew Herren, Lecturer (2009)**

**Specialties: Cello.**

B.M., M.M., The Julliard School. [matthewherren@att.net](mailto:matthewherren@att.net) Office phone 620/235-4466.

**Patrick Howle, Instructor (2005)**

**Specialty: Voice and Opera Workshop.**

B.M. East Carolina University; M.M., Eastman School of Music. [tphowle@yahoo.com](mailto:tphowle@yahoo.com) Office phone 620/235-4470.

**David Hurley, Professor (1996)**

**Specialties: Music History, Literature, Oboe, and Music Appreciation.**

B.M., University of Michigan; M.A., Ph.D., University of Chicago. [dhurley@pittstate.edu](mailto:dhurley@pittstate.edu) Office phone 620/235-4479.

**Russell L. Jones, Chair and Professor (1971)**

**Specialties: Music Education, Bassoon, Graduate Advisor, and Music Appreciation.**

A.B., Duke University; M.M.E., Ph.D., Indiana University. [rjones@pittstate.edu](mailto:rjones@pittstate.edu) Office phone 620/235-4473.

**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, University Professor (1978)**

**Specialties: Director of Jazz Studies; Jazz Ensemble I, Trombone, and Music Appreciation.**

B.M., B.A. with Teaching Certificate, Washington State University; M.M., (Candidate) D.M., Indiana University. Artist Affiliate with C. G. Conn. [rkehle@pittstate.edu](mailto:rkehle@pittstate.edu) Office phone 620/235-4474.

**Susan J. Marchant, Professor (1979)**

**Specialties: Choir, Organ, Harpsichord, and Literature.**

B.M., Oberlin College; M.M., M.M.A., D.M.A., Yale University. [smarchan@pittstate.edu](mailto:smarchan@pittstate.edu). Office phone 620/235-4476.

**Matthew G. Montague, Associate Professor (1999)**

**Specialties: Choral Music Education, Music Theory, and Music Appreciation.**

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

**John C. Ross, Associate Professor (2001)**

**Specialties: Music Theory and Composition.**

B.M., Covenant College; M.M., Florida State University; Ph. D., University of Iowa. Additional work at the 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.

**A. Douglas Whitten, Associate Professor (2003)**

**Specialties: Athletic Bands, Symphonic Band, Tuba and Euphonium.**

B.M., University of Nevada - Reno; M.M., Boise State University; Ed. D (candidate) 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. All students must demonstrate a level of competence in Music History and Music Theory equal to a broad and demanding curriculum at the undergraduate level. A demonstrated strong level in applied music and/or conducting is required for each degree. The student is expected to demonstrate a high level of commitment to each aspect of the program.

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, whether in Music Education, Performance, or Conducting.

### Music History Placement Examination

Each entering graduate student is required to take a placement examination in music history. The quality of performance on the exam will help to indicate whether students need to enroll in a graduate music history review course or in one of the period courses in music history. The exam consists of 90 multiple choice questions covering the full gamut of history from the Middle Ages through contemporary music, as well as two essay questions, one concerning early music (Medieval through Baroque) and one later music (Classical through contemporary). A useful book in preparing for the examination is J. Peter Burkholder's *Study and Listening Guide* for Barbara Hanning's *Concise History of Western Music*.

### Diction Examination

Vocal performance and choral conducting students will be given test of knowledge of English, German, French, Italian, and Latin diction. The quality of performance on the exam 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 |

**Piano Pedagogy Emphasis**

|   |    |
|---|----|
| CORE .....                                  | 9  |
| MUSIC 723 Piano Literature (___).....       | 3  |
| MUSIC 747 Piano Pedagogy I.....             | 2  |
| MUSIC 750 Applied Music (Piano).....        | 2  |
| MUSIC 836 Psychology of Music Teaching..... | 3  |
| MUSIC 850 Applied Music (Piano).....        | 2  |
| MUSIC 887 Piano Pedagogy II.....            | 2  |
| MUSIC 888 Pedagogy Internship.....          | 2  |
| Guided Music electives <sup>3</sup> .....   | 7  |
| Total                                       | 32 |

**Wind Conducting Emphasis**

|  |    |
|--|----|
| CORE .....   | 9  |
| MUSIC 829 History of the Wind Band .....           | 3  |
| MUSIC 738 Advanced Instrumental Conducting I ..... | 3  |
| MUSIC 741 Band Literature and Methods.....         | 3  |
| MUSIC 835 Foundations of Music Education .....     | 3  |
| MUSIC 836 Psychology of Music Teaching.....        | 3  |
| MUSIC 838 Advanced Instrumental Conducting II..... | 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 applies on their primary instrument, as well as a semester of applied percussion or applied brass. Additional enrollments of applies 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. The Pittsburg Community Band or other community/professional ensemble can be accepted upon consultation with the Advisor.

## **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 for admission to a graduate degree must file the following documents in the Office of Graduate Studies and Research:

- (1) An application form filed at least two weeks before enrollment, and earlier than the semester preceding entrance into the Graduate School.
- (2) An 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 Office of Graduate Studies and Research.
- (3) Completion of any required admission tests.

Address correspondence to:

Office of Graduate Studies and Research  
Pittsburg State University  
1701 S. Broadway  
Pittsburg, KS 66762

Telephone: 620-235-4223

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

### 2. Department of Music Graduate Entrance Examination

All graduate music students working toward a degree must take the Graduate Entrance Examinations. Normally these are taken the day before classes begin prior to the first semester of enrollment.

### 3. 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. For foreign students (or others at a great distance) a recording may be sent. When the student arrives on campus a live audition is required at that time.

### 4. International Student Admission

A TOEFL score of 520/190 is required. After the Department of Music Graduate Entrance Examination is completed, the student may be advised to take a Topics in Music class to improve their vocabulary and their ability to comprehend and use English in music classes.

## **Financial Aid**

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 tape 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 every year. You should also include a brief resume of your background. If possible, you should make an appointment to visit the campus and the department as well. Pianists applying for an assistantship of 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. Preparation for a teaching position at the college level, performance in a professional ensemble (band, orchestral or chamber) or for further studies at the doctoral level are all possible tracks upon completion of the degree, depending on the candidate's level of expertise.

### **Entrance Requirements:**

- Complete Graduate School Application for admission and be accepted.
- Complete the music department's graduate program admission form.
- Complete application form for scholarship/assistantship. (optional)
- Perform an audition for the instrumental faculty including:
  - A 30-minute recital containing a minimum of two contrasting works that demonstrate technical ability, musicianship skills (phrasing, interpretation), and versatility in style.
  - Ability to perform major and minor scales (all forms) upon request.
  - Sight Reading.
  - An Accompanist is not required but can be furnished with advanced notice.
- Entrance Examination in Music Theory and Music History.

A high quality recording (CD preferred) following the above criteria will be accepted in lieu of a live audition. However, consideration for Graduate Assistantship will be given preference to live audition applicants.

## **Master of Music: Piano Performance**

### **Purpose of Degree:**

The Master of Music Degree in Piano Performance will enhance the student's interpretative, technical and performance skills primarily as a piano 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 doctorate 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 write music theory and history entrance examinations.

### **Audition Requirements:**

Applicants 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.

### **Notes:**

- This degree is designed for two years of full-time residency.
- All full time graduate students must participate in one major ensemble for two semesters.
- All 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.
- \* 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. Preparation for a teaching position at the college level, or for a singing career are possible tracks upon completion, depending on the candidate's level of expertise.

### **Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted.
- Live audition
  - Each applicant should be prepared to perform 4 pieces of contrasting styles, from memory, fulfilling the following criteria:
    1. One piece each in English, Italian, German, and French
    2. At least one piece from the Baroque Period
    3. At least one piece from the 20<sup>th</sup>-Century Period
    4. One opera ariaAn accompanist will be provided.  
A recording (CD preferred) following the same criteria will be accepted in lieu of a live audition. However, consideration for Graduate Assistantships will go first to applicants who complete 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 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.

**Other Degree Requirements:**

The degree is designed for two full years of full-time residency. Only under extreme circumstances will a student be allowed to complete the degree with less on-campus time. This requirement does not apply to students working on the degree in a part-time status.

**Master of Music: Instrumental Music Education****Purpose of Degree:**

This degree is designed to enhance the theoretical and practical abilities of certified (or licensed) public school instrumental music teachers. 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 in the public schools or pursue a doctoral program.

**Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted
- Send in a letter of recommendation from a public 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 public school vocal music teachers. The program is designed for teachers who wish to continue a career in the public schools or possibly pursue a doctoral program.

**Entrance Requirements:**

- Complete Graduate School Application for Admission and be accepted
- Send in a letter of recommendation from a public 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:

- public school music educators and professional church musicians 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 the Director of Graduate Studies and 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: Wind Conducting Emphasis**

### **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 repertoire. Preparation for acquisition of a position in a large public school setting or continued study in a Doctoral program are possible tracks upon completion, depending on the candidates level of expertise.

### **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 Director of Bands
- 15-20 minute rehearsal demonstration (can be done by video)
- Acceptance by Director of Bands
- 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 an entire program (35-40 minutes) with one of the bands. It is possible that this may be split into half a program with both the Wind Ensemble and the Symphonic Band.

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.

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. The Pittsburg Community Band or other community/professional ensembles can be accepted upon consultation with the advisor.

### **Other Degree Requirements:**

The degree is designed for two years of full-time residency. Only under extreme circumstances will a student be allowed to complete the degree with less on-campus time. This requirement does not apply to students working on the degree in a part-time status.

The maximum allowed hours per semester for a full-time Wind Conducting student is 9 academic credit hours. Ensemble enrollments will not affect this requirement.

## **Forms to be submitted once in program**

### **Application for Admission to Candidacy**

This form is available online from the Graduate Office. Students should complete this form after completing nine or more hours.

### **Change in Candidacy Form**

If there are to be any changes in a candidate's program after the Admission to Candidacy Form has been approved, a change in candidacy form must be completed and turned into the Office of Graduate Studies. Any changes in a program must have the approval of the major advisor, and graduate advisor, and the department chair.

### **Request to Enroll in Graduate Recital 890**

This form is obtained in the Music Office. The form should be retained by the applied professor until the jury approval signatures are obtained, after which it should go into the student's permanent folder.

### **Petition for Graduate Degree**

This form is to be sent to the Graduate Advisor when the Comprehensive Examinations are completed and the Thesis is accepted. It is to be signed by each committee member following the Thesis Defense.

## **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 with the members of your committee. This information should then be given to the Director of Graduate Studies in Music, who will send the committee an Oral Examination notice. A copy of the final draft of the Thesis should be given to each committee member one week in advance of the scheduled examination.

### **Comprehensive Examination Question Request**

These forms are to be completed by the student for each course they have had during their degree plan. These forms are submitted to the graduate advisor, who will send them to the appropriate professors. Individual professors may elect to furnish one or two questions, and may choose to give the student an idea of what area they may want to review. The actual Comprehensive Examination should be taken no less than four weeks prior to the actual date on which the degree will be conferred.

### Master of Music Checklist

- Application for Admission \_\_\_\_\_
- Conditional Admission \_\_\_\_\_
- Completion of Entrance Examinations \_\_\_\_\_
- Performance Audition (if applicable) \_\_\_\_\_
- Full Admission \_\_\_\_\_
- Application for Admission to Candidacy  
(one term prior to graduation) \_\_\_\_\_
- Request to Enroll in 890 (if applicable) \_\_\_\_\_
- Comprehensive Examinations  
(at least four weeks prior to graduation) \_\_\_\_\_
- Selection of Thesis Committee \_\_\_\_\_
- Completion of Graduation Recital \_\_\_\_\_
- Completion of draft of Thesis  
(at least five weeks prior to graduation) \_\_\_\_\_
- Date set for Oral Examination \_\_\_\_\_
- Oral Examination \_\_\_\_\_
- Final Copies of Thesis submitted to Graduate Office  
(at least two weeks prior to graduation) \_\_\_\_\_