

**SPECIAL REPORT**  
**OF THE**  
**GRADUATE COUNCIL**  
  
concerning a  
  
**REVISION OF THE**  
**MUSIC THEORY CONCENTRATION**  
**IN THE MASTER OF MUSIC PROGRAM**  
**(#5608)**

Presented at the  
785<sup>th</sup> Regular Meeting of the Faculty Senate  
March 7, 2019

**COUNCIL MEMBERSHIP**

**GRADUATE COUNCIL**

Nadia Al-Ahmed, Pamela Aselton, Joseph Black, Justin Burch, D. Anthony Butterfield, Ana Caicedo, Canan Çevik, David Cort, Robert DeConto, Jennifer Friedman, Mark Hamin, Laura Hancock, Neil Immerman, Cynthia Jacelon, Ramakrishna Janaswamy, Barbara Krauthamer, John Lopes, *Chair*, David Morin, Martina Nieswandt, MJ Peterson, Sarah Pfatteicher, Sarah Poissant, Rebecca Reznik-Zellen, Frederic Schaffer, Patrick Sullivan, Bianki Torres, David Vaillancourt, Tilman Wolf, Kristine Yu

**GRADUATE COUNCIL RECOMMENDATION**

The Graduate Council recommends approval of this proposal.

*Title*

Master of Music degree with a concentration in Music Theory (thesis track and new portfolio track)

*Proposed Starting Date*

Fall 2019

*Briefly describe the Proposal*

This proposal revises the existing Master of Music degree with a concentration in Music Theory, which currently requires a thesis, and creates a second track within this degree/concentration that requires a portfolio instead. Graduate students in this degree/concentration would have the option of pursuing either the thesis track or the portfolio track under the proposed changes.

The proposed changes to the existing Master of Music degree with a concentration in Music Theory are detailed in a document attached as a PDF file. The proposal revises the current concentration (thesis track) and creates a second, related portfolio track:

**PROPOSED CHANGES TO THE EXISTING THESIS TRACK:** We no longer plan to offer MUSIC 695T (History of Theory). This course was originally required for our Theory PhD program, which has been suspended indefinitely. We required this course at the masters level to ensure MUSIC 695T would have enough students to populate it, but most masters theory programs do not require History of Theory. We would like to do away with this requirement as well now that the PhD program has been suspended. Under the proposed changes, students are required to take either MUSIC 691K (Post-Tonal Theory) or MUSIC 691S (Schenkerian Analysis) instead of MUSIC 695T.

We also have reduced the number of elective credits from 2 to 1, adding 1 credit to the thesis requirement (MUSIC 699) instead. Six credits for the thesis (rather than 5) brings the Master of Music degree with a concentration in Music Theory in line with the existing thesis requirement for the Master of Music degree with a concentration in Music History; as a result, the thesis requirements for these two concentrations become more uniform (6 credits in each case).

Finally, there is an added proficiency exam in musicianship. The purpose of the exam is to make sure students have the musical skills necessary to teach undergraduate music theory in the classroom. This exam is divided into two parts. Part I is a written exam on composing two-voice species counterpoint in the style of Fux and four-part voice leading in tonal contexts (e.g., realize a figured bass by Corelli or harmonize a chorale melody). Part II is a keyboard exam that includes the following at sight: (1) score reading (all standard clefs and transposing orchestral instruments); (2) harmonization of a chorale melody in four voices; (3) figured-bass realization; and (4) the demonstration of common chords and techniques in tonal contexts with proper voice leading (e.g., secondary dominants, augmented sixth chords, pivot-chord modulation to closely and distantly related keys, harmonic sequences). The exam is administered at the end of each semester by the Coordinator of Music Theory and one other member of the theory faculty. Each part of the exam is graded pass/fail. Students may attempt the exam or any remaining part(s) of the exam once per semester.

**CREATION OF A NEW PORTFOLIO TRACK:** This track has the same requirements as the proposed thesis track above with two exceptions:

1. Students are required to take both MUSIC 691K (Post-Tonal Theory) and MUSIC 691S (Schenkerian Analysis) instead of MUSIC 695T.
2. Students submit a portfolio of work in their fourth semester of study (3 credits) in lieu of a thesis.

The portfolio comprises three substantial papers suitable for publication in peer-reviewed theory journals. Each paper should match the guidelines of the proposed target journal. Papers included in the portfolio may be drawn from previous work completed in graduate seminars, although revised seminar papers should exhibit further development and refinement. During the third semester of study, and with the permission of the Coordinator of Music Theory and the Graduate Program Director, students shall designate a faculty advisor and one other member of the theory faculty to serve on their portfolio committee. Students enroll in MUSIC 697 during their fourth semester. The deadline for submitting the portfolio shall be the same as the deadline set by the Graduate School for a master's thesis defense.

*Provide a brief overview of the process for developing the proposal.*

Within the Department of Music & Dance, the music theory faculty developed a preliminary proposal in spring 2018 and brought it to the full faculty for discussion. That proposal then went back to the theory faculty in fall 2018 and modifications were made. The revised proposal was then approved by the Graduate Program Committee in October 2018 and unanimously approved by the full faculty in a meeting on November 6, 2018.

*Describe the proposal's purpose and the particular knowledge and skills to be acquired.*

The purpose of this proposal is threefold: (1) to revise the existing Master of Music degree with a concentration in Music Theory (thesis track), making it similar to degrees at other institutions with leading masters music theory programs (e.g., Indiana University Bloomington, Florida State University); (2) to create a second track within this degree/concentration requiring a portfolio instead of a thesis; (3) to add a musicianship exam to both tracks that covers fundamental musical skills needed to effectively teach music theory at the undergraduate level (counterpoint, voice leading, and functional keyboard [piano] skills).

Addressing the addition of a portfolio track in particular: The purpose of our Master of Music degree with a concentration in Music Theory is primarily to prepare students for admission to a top-tier PhD program. Some entering master's students have already decided on their research areas of interest, while other entering masters students are still exploring the field. A thesis track is appropriate for the former students; a more diverse portfolio comprising shorter research papers is appropriate for the latter students. We would like to accommodate both kinds of student within our program.

The particular knowledge and skills to be required remains largely unchanged under the proposed revisions, with the exception of the additional musicianship exam and the removal of MUSIC 695T.

*If this proposal requires no additional resources, say so and briefly explain why. If this proposal requires additional resources, explain how they will be paid for. For proposals involving instruction, indicate how many new enrollments are expected and whether the courses have room to accommodate them.*

This proposal requires no additional resources. This degree/concentration is already offered by the Department of Music & Dance. All of the courses included in the revised concentration proposed here, whether thesis track or portfolio track, are currently offered by the Department

on a two-year cycle. We plan to cease offering MUSIC 695T (History of Music Theory) under the current proposal, although a different 600-level graduate theory course (chosen from a list of courses already approved) will be offered in its place as part of our regular course offerings.

*Provide a curriculum outline showing degree program requirements, requirements of any existing concentrations, requirements of proposed concentration, and how they relate. You may include this outline and any additional documents as attachments below.*

See the attached document (2 pages).

**MOTION:** That the Faculty Senate approve the Revision of the Ph.D. Program in  
**19-19** Mathematics, as presented in Sen. Doc. No. 19-052.

The Master of Music degree in Music Theory is intended for students planning to pursue an academic career in music theory or a closely related field. Graduates of the program will be qualified to apply to doctoral programs to continue their training. The curriculum, encompassing research seminars as well as classroom teaching skills, introduces students to the field while fostering intensive development of their speculative and practical knowledge.

Current Degree Checklist 33 credits	Proposed Degree Checklist (Thesis Track) 33 credits	Comments on Proposed Changes
<b>Major Studies (17 credits)</b>	<b>Major Studies (18 credits)</b>	
MUSIC 600: Bibliography (3 credits)	MUSIC 600: Bibliography (3 credits)	
MUSIC 615: Pedagogy of Theory (3 credits)	MUSIC 615: Pedagogy of Theory (3 credits)	
MUSIC 691E: General Readings in Music Theory (3 credits)	MUSIC 691E: General Readings in Music Theory (3 credits)	
MUSIC 695T: History of Theory (3 credits)	MUSIC 691K: Post-Tonal Theory OR MUSIC 691S: Schenkerian Analysis (3 credits)	We no longer offer MUSIC 695T. Thesis-track students are given a choice of two courses to take instead.
MUSIC 699: Thesis (5 credits)	MUSIC 699: Thesis (6 credits)	Thesis credits are changed from 5 to 6 to match MM Music History.
<b>Other Music Studies (14 credits)</b>	<b>Other Music Studies (14 credits)</b>	
Theory and History: Three required (2 theory + 1 history) from the approved courses listed on page 15 of this document (9 credits)	Theory and history: Three required (2 theory + 1 history) from the approved courses listed on page 15 of this document (9 credits)	
Theory: History, Education, Pedagogy: One required from among the approved courses listed on page 15 (3 credits)	Theory, History, Education, Pedagogy: One required from among the approved courses listed on page 15 (3 credits)	
Ensemble (2 credits)	Ensemble (2 credits)	
<b>Electives (2 credits)</b>	<b>Elective (1 credit)</b>	
Non-Theory Electives (2 credits)	Non-Theory Elective (1 credit)	Elective credits reduced from 2 to 1, with 1 credit added above to the thesis requirement.

**[NEW] Musicianship Exam:** This exam is divided into two parts. Part I is a written exam in composing two-voice species counterpoint in the style of Fux and four-part voice leading in tonal contexts (e.g., realize a figured bass by Corelli or harmonize a chorale melody). Part II is a keyboard exam that includes the following at sight: (1) score reading (all standard clefs and transposing orchestral instruments); (2) harmonization of a chorale melody in four voices; (3) figured-bass realization; and (4) the demonstration of common chords and techniques in tonal contexts with proper voice leading (e.g., secondary dominants, augmented sixth chords, pivot-chord modulation to closely and distantly related keys, harmonic sequences). The exam is administered at the end of each semester by the Coordinator of Music Theory and one other member of the theory faculty. Each part of the exam is graded pass/fail. Students may attempt the exam or any remaining part(s) of the exam once per semester.

**Thesis:** This 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 the beginning of their third semester of coursework. Before proceeding to work on a thesis, students must complete a thesis proposal (a document, typically 15–20 pages in length, that lays out the scope, depth, and methodology of the thesis), which must be approved by their committee. For more information on the thesis process, candidates should consult *Guidelines for Theses and Dissertations* published by the Graduate School.

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<b>Current Degree Checklist 33 Credits</b>	<b>Proposed Degree Checklist (Portfolio Track) 33 credits</b>	<b>Comments on Proposed Changes</b>
<b>Major Studies (17 credits)</b>	<b>Major Studies (18 credits)</b>	
MUSIC 600: Bibliography (3 credits)	MUSIC 600: Bibliography (3 credits)	
MUSIC 615: Pedagogy of Theory (3 credits)	MUSIC 615: Pedagogy of Theory (3 credits)	
MUSIC 691E: General Readings in Music Theory (3 credits)	MUSIC 691E: General Readings in Music Theory (3 credits)	
MUSIC 695T: History of Theory (3 credits)	MUSIC 691K: Post-Tonal Theory AND MUSIC 691S: Schenkerian Analysis (6 credits)	We no longer offer MUSIC 695T. Portfolio-track students are required to take both MUSIC 691K and MUSIC 691S instead. Three of these credits come from the thesis requirement; the portfolio requirement is only 3 credits rather than 6 for the thesis.
MUSIC 699: Thesis (5 credits)	MUSIC 697: Special Topics (Portfolio, 3 credits)	See the portfolio requirements below.
<b>Other Music Studies (14 credits)</b>	<b>Other Music Studies (14 credits)</b>	
Theory and History: Three required (2 theory + 1 history) from the approved courses listed on page 15 of this document (9 credits)	Theory and history: Three required (2 theory + 1 history) from the approved courses listed on page 15 of this document (9 credits)	
Theory, History, Education, Pedagogy: One required from among the approved courses listed on page 15 (3 credits)	Theory, History, Education, Pedagogy: One required from among the approved courses listed on page 15 (3 credits)	
Ensemble (2 credits)	Ensemble (2 credits)	
<b>Electives (2 credits)</b>	<b>Elective (1 credit)</b>	
Non-Theory Electives (2 credits)	Non-Theory Elective (1 credit)	Elective credits reduced from 2 to 1, with 1 credit added above to major studies.

**[NEW] Musicianship Exam:** This exam is divided into two parts. Part I is a written exam on composing two-voice species counterpoint in the style of Fux and four-part voice leading in tonal contexts (e.g., realize a figured bass by Corelli or harmonize a choral melody). Part II is a keyboard exam that includes the following at sight: (1) score reading (all standard clefs and transposing orchestral instruments); (2) harmonization of a choral melody in four voices; (3) figured-bass realization; and (4) the demonstration of common chords and techniques in tonal contexts with proper voice leading (e.g., secondary dominants, augmented sixth chords, pivot-chord modulation to closely and distantly related keys, harmonic sequences). The exam is administered at the end of each semester by the Coordinator of Music Theory and one other member of the theory faculty. Each part of the exam is graded pass/fail. Students may attempt the exam or any remaining part(s) of the exam once per semester.

**[NEW] Portfolio:** The portfolio comprises three substantial papers suitable for publication in peer-reviewed theory journals. Each paper should match the guidelines of the proposed target journal. Papers included in the portfolio may be drawn from previous work completed in graduate seminars, although revised seminar papers should exhibit further development and refinement. During the third semester of study, and with the permission of the Coordinator of Music Theory and the Graduate Program Director, students shall designate a faculty advisor and one other member of the theory faculty to serve on their portfolio committee. Students enroll in MUSIC 697 during their fourth semester. The deadline for submitting the portfolio shall be the same as the deadline set by the Graduate School for a master's thesis defense.