

University of Maine

School of Performing Arts Division of Music

Graduate Student Handbook

Master of Music

Performance

Music Education (with optional conducting emphasis)

Rev. July, 2017

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I. MISSION, GOALS AND OBJECTIVES

Mission

The central mission of the Division of Music in the School of Performing Arts is to provide for the education of undergraduate and graduate students majoring in music, as well as that of interested students from the University at large. Through the integration of academics and performance, the division furthers the knowledge and appreciation of music on campus, throughout the state, in the region, and beyond.

Goals

Primarily, the Division offers the future and present music educators of our state and region degree programs at the Bachelor's and Master's levels. Teaching, service and creative activity are therefore principally focused on the professional degree programs that serve the music education community. In order to further assist our students to attain the goals to which they aspire, we provide the Bachelor of Music degree in performance and the Bachelor of Arts degree. The Master of Music degree in Music Education serves a vital function for the reaccreditations and promotion of public school music teachers in Maine and in the region. We also offer the Master of Music degree in Performance and options to concentrate within the Master of Music Education degree on choral or instrumental conducting, which provide an important range of graduate programs for the professional musicians and music educators who seek admission to our School. The faculty and students of the Division of Music serve as an educational and cultural resource. Our musical and pedagogical skills are available and visible through performance, composition, publication, continuing education efforts and consultation, which keep us actively connected with that population from which our students come and to which they return.

Objectives

- To provide the training and opportunities that benefit our students as music educators, both by developing our curriculum to meet changes in the field and by interfacing with the public schools of Maine and responding to their needs.
- To provide such guidance as can make our students competitive in the field and in graduate study.
- To provide organizations and performing groups for all students at UMaine that enrich their musical experience during their college career.
- To provide curricula leading our students to graduation in their respective degree programs.
- To encourage musical performance and/or the creation of scholarly knowledge by our faculty.
- To serve the unit, campus, state, and professional discipline as musical and academic experts.
- To review and evaluate these objectives regularly to ensure adherence to the highest standards and fulfillment of our mission and goals.

The Master of Music

The University of Maine School of Performing Arts Division of Music offers graduate studies leading to the Master of Music degree with majors in Music Education (with optional emphasis in conducting), and Performance. These majors are fully accredited by the National Association of Schools of Music. Individualized curricula are designed to meet students' interests and needs while offering a balanced program of academic and professional courses.

The University of Maine Division of Music is an accredited institutional member of the National Association of Schools of Music (NASM).

NON-DISCRIMINATION NOTICE

In complying with the letter and spirit of applicable laws and in pursuing its own goals of diversity, the University of Maine System shall not discriminate on the grounds of race, color, religion, sex, sexual orientation, national origin or citizenship status, age, disability, or veteran's status in employment, education, and all other areas of the University. The University provides reasonable accommodations to qualified individuals with disabilities upon request.

Questions and complaints about discrimination in any area of the University should be directed to the Office of Equal Opportunity, The University of Maine, Room 101, 5754 North Stevens Hall, Orono, ME 04469-5754, telephone (207) 581-1226 (voice and TDD). Inquiries or complaints about discrimination in employment or education may also be referred to the Maine Human Rights Commission. Inquiries or complaints about discrimination in employment may be referred to the U. S. Equal Employment Opportunity Commission.

Inquiries about the University's compliance with Title VI of the Civil Rights Act of 1964, which prohibits discrimination on the basis of race, color, and national origin; Section 504 of the Rehabilitation Act of 1973 and Title II of the Americans with Disabilities Act of 1990, which prohibit discrimination on the basis of disability; Title IX of the Education Amendments of 1972, which prohibits discrimination on the basis of sex; and the Age Discrimination Act of 1975, which prohibits discrimination on the basis of age, may also be referred to the U. S. Department of Education, Office for Civil Rights (OCR), Boston, MA 02109-4557, telephone (617) 223-9662 (voice) or (617) 223-9695 (TTY/TDD). Generally, an individual may also file a complaint with the OCR within 180 days of alleged discrimination.

UMaine Policy statements:

Academic Honesty Statement: Academic honesty is very important. It is dishonest to cheat on exams, to copy term papers, to submit papers written by another person, to fake experimental results, or to copy or reword parts of books or articles into your own papers without appropriately citing the source. Students committing or aiding in any of these violations may be given failing grades for an assignment or for an entire course, at the discretion of the instructor. In addition to any academic action taken by an instructor, these violations are also subject to action under the University of Maine Student Conduct Code. The maximum possible sanction under the student conduct code is dismissal from the University.

Students with disabilities statement: If you have a disability for which you may be requesting an accommodation, please contact Disabilities Services, 121 East Annex, 581-2319, as early as possible in the term.

Sexual Discrimination Reporting

The University of Maine is committed to making campus a safe place for students. Because of this commitment, if you tell a teacher about an experience of **sexual assault, sexual harassment, stalking, relationship abuse (dating violence and domestic violence), sexual misconduct or any form of gender discrimination** involving members of the campus, **your teacher is required to report** this information to the campus Office of Sexual Assault & Violence Prevention or the Office of Equal Opportunity.

If you want to talk in confidence to someone about an experience of sexual discrimination,

please contact these resources:

For *confidential resources on campus*: **Counseling Center: 207-581-1392** or **Cutler Health Center: at 207-581-4000**.

For *confidential resources off campus*: **Rape Response Services: 1-800-310-0000** or **Spruce Run: 1-800-863-9909**.

Other resources: The resources listed below can offer support but may have to report the incident to others who can help:

For *support services on campus*: **Office of Sexual Assault & Violence Prevention: 207-581-1406**, **Office of Community Standards: 207-581-1409**, **University of Maine Police: 207-581-4040 or 911**. Or see the OSAVP website for a complete list of services at <http://www.umaine.edu/osavp/>

II Graduate Music Admission, Curriculum, and Program Requirements

Admission - All applicants must meet the admission requirements of the Graduate School and the Division of Music. Students must have an appropriate baccalaureate degree and must complete entrance auditions and examinations appropriate to the objectives of the program.

Master of Music (all programs)

Applicant must pass departmental examinations in the areas of Music Theory and Music History. These exams should be completed by the 13th credit hour of coursework in the program. "Provisional" enrollment status is given to students until these exams are passed.

Master of Music Master in Performance

Applicant must submit a thirty-minute audio or video recording of a recent solo performance.

Master of Music in Education

Applicant must submit an essay that outlines the applicant's philosophy of Education and schedule an interview with a member of the Music Education faculty.

For optional conducting emphasis:

Applicant must submit a thirty-minute video recording of a conducted ensemble.

Curriculum - The minimum number of graduate hours for the degree is 30. The student must maintain a 3.0 grade point average to remain in the program. A grade of C or lower in any course will call for review of the student by the appropriate faculty of the Division of Music. At least one third of the courses must be in the area of focus for your degree program. Other studies in music, such as history, literature, performance, and music theory comprise at least one third of the total. With the consent of the Graduate Advisor, up to three hours in cognate courses outside the Music Department may be elected.

Program of Study – Students must file a POS (Program of Study) form as soon as possible after beginning graduate work but it must be filed prior to commencing the 13th credit hour of coursework.

Students who are enrolled in full-time course work can finish the degree in two years. For students who pursue full-time graduate studies during the academic year and summers, it is possible to complete all degree requirements in a shorter time span.

Applied Music Lessons - Graduate students taking applied music at the 600 level must appear at least once per semester in an approved public performance. Approval may be granted for performances that take place off-campus by a student's applied instructor in consultation with the Graduate Coordinator. Applied Juries for Graduate Students in performance are twenty minutes in length (except the semester of the recital jury).

Recital (MUP 695) - Candidates for the Master of Music in Performance must successfully complete a recital jury of at least one hour in length at least two weeks prior to the scheduled date of the recital. The jury shall include at least two graduate faculty, one of whom shall be the

applied instructor. The final recital grade will be assigned by the student's applied teacher following consultation with the recital jury.

Candidates for the Master of Music in Education (optional choral conducting Emphasis) must successfully complete a conducted performance utilizing an appropriate choral ensemble. Graduate students who conduct UM choral ensembles are chosen by the Graduate Committee in consultation with the Music faculty. For those conducting students who are presently conducting a non-University ensemble of sufficient quality it is possible to meet the recital requirements with the approval of the Graduate Committee.

Candidates for the Master of Music in Education (optional instrumental conducting Emphasis) must successfully complete a conducted performance utilizing an appropriate instrumental ensemble. Graduate students who conduct UM instrumental ensembles are chosen by the Director of the Symphonic Band or Orchestra in consultation with the Graduate Committee, and one of these directors also serves as the major professor to the student. For those conducting students who are presently conducting a non-University ensemble of sufficient quality, it is possible to meet the recital requirements with the approval of the Graduate Committee.

Residency Requirement - At least 24 hours of graduate level course work must be completed through coursework originating at the University of Maine.

Performance Organization (MUO 502...520)- The amount of credit received (1 or 2) is determined by the graduate student's role in the organization. Two credits will be granted if the graduate student assumes some leadership capacity (e.g. Assistant Conductor, section leader, librarian, or provides some other assistance to the conductor).

Advising

Major professor: The Major Professor shall be responsible for advising the assigned graduate student in matters closely related to the professor's subject area, i.e. programming for a recital.

M.M. in performance - applied instructor

M.M. in music education, conducting emphasis - major professor in conducting

M.M. in music education - a designated faculty member from the music education area.

Project Advisor: The Project Advisor shall be responsible for advising the assigned graduate student in all areas of the Final Project, i.e. Topic Proposal, Research, Draft Writing. The project advisor will be a graduate faculty member with academic writing and research experience. All communications regarding the Final Project will be copied to the Project Advisor and Graduate Coordinator.

Graduate Advisor: Professor Beth Wiemann advises graduate students, while Prof. Stuart Marrs serves as Graduate Coordinator for the Division of Music. They will monitor the student's progress towards successful completion of the degree. All communications involving any of the student's advisors should be copied to the Graduate Advisor.

Appointments: The graduate student will nominate appropriate faculty to serve as Project Advisor to the Graduate Committee through the Graduate Coordinator, Stuart Marrs. The Graduate Committee of the Division of Music is the body in charge of general policies covering students in the Master of Music programs.

Each student will have an individual Project Committee, to be formed during the student's third semester of full-time work, or after having completed 12 credit hours, made up of three graduate faculty. This committee will consist of the Major Professor, Project Advisor, and another member of the Graduate Faculty in Music of the candidate's choice. If the Major Professor and the Project Advisor are the same faculty member, two other Graduate faculty members must be asked to serve on the Project Committee. It is recommended that either the Graduate Advisor or the Graduate Coordinator be included on the student's Project Committee. The Graduate Committee will confirm the appointments as Project Advisor and Major Professor in consultation with the respective graduate faculty.

Final Project - The candidate's final project (MUS 698) will consist of a scholarly paper or a lecture recital, which reflects the student's abilities in the area of creative scholarship. The topic proposal will be selected jointly by an appropriate member(s) of the graduate faculty and the candidate. The topic selected should be within the general discipline of the student's graduate program. It is the responsibility of the graduate student to have the paper or lecture recital in an acceptable grammatical form. Please refer to the section relating to style guides later in this Handbook. A rough draft of the final project (paper) should be given to the Graduate student's project advisor at least six weeks prior to the Final Oral Examination. The final form of the paper will be presented to the student's Project committee at least one week before the scheduled oral examination. Those graduate students opting for the lecture recital should provide the Project committee with the script and bibliography two weeks prior to the lecture recital. Chamber music combinations are allowable for the lecture recital.

Final Examination - A final oral examination will be required after completion of the Final Project. This Final Oral Examination will be comprehensive and will include a defense of the final project. All oral examinations should be scheduled through the Graduate Coordinator's office, and may make use of electronic conference technology.

III. Graduate School Admission and Application Procedure Information

Consideration for admission to the Graduate School will be given to applicants holding a bachelor's degree from an accredited institution, or the equivalent. Applicants for admission must present evidence that they have had the necessary academic preparation to enable them to pursue the graduate program for which they are applying. The Graduate School has no fixed minimum grade point average requirement for admission; however, the applicant should have a strong undergraduate record. Students who have undertaken graduate work at another institution must be in good standing at that institution to be eligible for admission to the Graduate School of the University of Maine.

Specific requirements for admission differ by program, as described in the Graduate Catalog. All material submitted as part of an application receives careful consideration. Contact the Graduate School for further information concerning general admission criteria.

A. Application Procedures (on-line only)

<http://www.umaine.edu/graduate/admissions/>

Application Deadline - The Graduate School accepts applications throughout the year, however, it is strongly recommended that completed applications be on file at the Graduate School by January 15 to allow time for processing and for consideration for assistantships for the following academic year. Applications for the spring semester should be submitted at least eight weeks before the beginning of the semester.

Admission Decision - When the application and all of the required supporting material have been received, the application is reviewed by faculty members of the appropriate program. This review normally is conducted by an admissions committee composed of graduate faculty members, which makes recommendations to the Graduate School concerning the admission of applicants to the program. Upon receiving the committee's recommendation, the Graduate School reviews the applicant's file. After making the final decision, the Graduate School will inform the applicant of the action taken. The timing of admissions decisions varies by program. Consult the Graduate School to check Admission status.

Immunizations - The State of Maine requires all students born after 1956 to furnish proof of immunization against measles, rubella, tetanus and diphtheria. Proof of immunization must be on file at Cutler Health Center prior to finalization of registration. Students should forward proof of immunization to Cutler Health Center as soon as possible after notification of admission.

B Types of Admission

Regular admission is granted to students whose academic records and supporting documents indicate that they are qualified to undertake graduate study in their chosen fields.

Tentative admission is granted to a student admitted during the final year of undergraduate work. Admission on this basis is contingent on the satisfactory completion of the undergraduate program and submission of a complete, final transcript showing receipt of the degree.

Provisional admission is granted to a student who does not have all the prerequisites for admission to graduate study in the academic field. Prerequisite and elective courses must be made a part of the student's program of study.

Conditional admission may be granted to a student whose academic record may not meet all established academic requirements, but suggests promise for success in graduate study. Conditional admission is equivalent in every way to regular admission with the single exception that students may not receive graduate assistantships or fellowships. See Graduate Catalog for procedures regarding the removal of the conditional status.

Certificate admission-all students applying to graduate certificate programs must submit a certificate application to the Graduate School. Certificate students must have received a Bachelor's degree. Additional credentials may be required. Please contact the Graduate School.

Non-degree admission - All students enrolling in 500 and 600 level courses, regardless of whether or not they intend to receive graduate degree credit for course work, must apply for non-degree graduate admission, and will be billed at graduate rates for all classes taken, at

any level. Non-degree applicants must have earned a Bachelor's degree. International students must also provide a minimum TOEFL score of 550 or above.

Transient admission – Students in good standing in another recognized graduate school who wish to enroll for a limited number of course credits, and who plan to resume work at the school of original admission, may be admitted as a transient graduate student. Admission is granted through submission of a “Transient Graduate Student Application” signed by an official of the Graduate School in which the student is enrolled. International students who apply this way must document finances and have a minimum TOEFL score of 550.

Readmission to the Graduate School - A student previously admitted to the Graduate School who has failed to maintain continuous enrollment and who wishes to resume graduate work must apply for readmission and pay the appropriate readmission fee. Students should contact the Graduate School at 207/581-3291 for information. The student's readmission must be recommended by the department involved and approved by the Dean of the Graduate School. An application for readmission will not necessarily have preference over new applicants, and will be treated in the same manner as an application for initial admission.

C. Applicants from Foreign Countries - The University welcomes applications from graduates of institutions of higher education in other nations. However, the application process can be lengthy, and prospective students are urged to begin as early as possible. Contacting the Graduate School at 207/581-3291 for more information is recommended. In addition to the material required of all applicants, applicants from non-English speaking countries must furnish proof of their proficiency in English by submitting scores achieved on the Test of English as a Foreign Language (TOEFL) administered by Educational Testing Service. Arrangements for taking this examination should be made directly with the Educational Testing Service, Box 899, Princeton, New Jersey 08541. A score of 80 or above on the TOEFL or equivalent score on the computer-based TOEFL (CBT) is required for admission. To be awarded a Teaching Assistantship, applicants must have achieved a 92 or equivalent on the TOEFL. In some circumstances, TOEFL scores may be waived if the applicant has attended an American college or university for a period of at least two years or has previously earned a graduate degree from a U.S. institution of higher education. Alternatively, the student may demonstrate proficiency in English by successfully completing the appropriate program at UMaine's Intensive English Institute.

Financial aid is available from The University of Maine and is awarded competitively. Students not receiving university support must provide proof of sufficient funds to meet all expenses while studying in the United States. Further information about financial aid for international students is found in the section on Financial Awards and Assistance.

All other information pertaining to the admission process can be found in the University of Maine Graduate Catalog. That document is at this link: <http://gradcatalog.umaine.edu/>

IV. FINANCIAL AWARDS AND ASSISTANCE

All students are encouraged to seek out and apply for appropriate financial assistance. The responsibility for school financing rests with the graduate student.

Several types of awards and assistance are available for graduate students at the University of Maine. All applicants who wish to be reviewed for awards or assistance must have complete applications on file at the Graduate School by January 15. Students should contact their departments specifically to inquire about the possibilities of securing an assistantship. Most awards are based on academic performance rather than financial need. A student may only hold one assistantship per year.

Graduate Assistantships - Awarded by departments, two types of graduate assistantships are available: teaching and research. Graduate assistantships usually are available in all fields that offer a degree program, as well as in such areas as admissions, student aid, and residence life and programs. The tuition of graduate research assistants is usually paid by the department concerned. For teaching assistants, up to nine hours of tuition per semester is paid by the Graduate School, exclusive of audited and pass/fail courses, and courses numbered below 400- level. In some cases, a limited amount of tuition for the summer following the academic year in which the teaching assistant appointment is effective may also be paid by the Graduate School.

NOTE: the Music Division currently offers four half-time Teaching Assistantships, not full assistantships.

Full-time Graduate assistants normally devote half-time (20 hours per week) to teaching or research and are prohibited from working elsewhere in addition to the assistantship. Half-time Graduate assistants normally devote 10 hours per week to their assigned teaching duties. Most graduate assistants are required to register for at least six hours of degree credit in the fall and spring semesters.

Admission to the Graduate School is required before appointment to a graduate assistantship position is made. Students should correspond directly with the School of Performing Arts regarding the availability and type of assistantships.

Other financial assistance – information about other awards and scholarships is available at <http://www.umaine.edu/graduate/prospectivestudents/financialawardsandassistance>

Veteran's Benefits - Contact Veterans Education and Transition Services, or visit its office in the Memorial Union, Room 143.

Date _____ Name _____

MASTER OF MUSIC IN PERFORMANCE
GRADUATE REQUIREMENTS CHECKLIST

I.	<u>Curriculum</u>	<u>Cr.</u>	<u>Date Completed</u>
A.	<u>Core Requirements (11 cr.)</u>		
	MUS 600 Research in Music	3	_____
	MUH 650 Topics in Music History/Literature	3	_____
	MUY 650 Topics in Music Theory	3	_____
	MUS 698 Special Studies in Music	2	_____
B.	<u>Performance (11-12 cr.)</u>		
	MUO 502-520 Performance Org. or		
	MUP 511/512 Advanced Chamber Music	1-2	_____
	MUP 610 or 611 or 612 or 613 Performance (Vocal, Keyboard, Strings, Winds, Perc.)	8	_____
	MUP 695 Graduate Recital	2	_____
C.	<u>Electives (sample of available courses)</u>		
	MUP 401/402 Performance- Secondary Instrument	2	_____
	MUE 650 Topics in Music Education	2	_____
	MUS 510 Special Subjects in Music	1-3	_____
	MUH 550 Music Period Course	3	_____
	MUH 650 Topics in Music History	3	_____
	MUO 502-508 Performance Organization	1-2	_____
	MUP 511/512 Advanced Chamber Music	2	_____
	MUP 530 Advanced Choral Conducting	3	_____
	MUL 531 Choral Literature and Performance Practice	3	_____
	MUP 540 Advanced Instrumental Conducting	3	_____
	MUL 541 Instr. Ensemble Lit. & Performance Prac.	3	_____
	MUS 650 Topics in Choral Music	2	_____
	MUY 650 Topics in Music Theory	3	_____
		Total _____	
		(30 credits minimum)	

II. Recital Requirement

A. Recital Jury _____

B. Recital _____

(Date completed)

III. Final Oral Examination _____

(Date completed)

Date: _____ Name: _____

MASTER OF MUSIC IN MUSIC EDUCATION
GRADUATE REQUIREMENTS CHECKLIST

<u>I. Curriculum</u>	<u>Cr.</u>	<u>Date Completed</u>
A. <u>Core Requirements (11 cr.)</u>		
MUS 600 Research in Music	3	_____
MUH 650 Topics in Music History/Literature	3	_____
MUY 650 Topics in Music Theory	3	_____
MUS 698 Special Studies in Music	2	_____
 B. <u>Music Education Requirements (9 cr.)</u>		
MUE 650 Topics in Music Education (Topics to be taken 2 times for a total of 6 credits)	6	_____
MUE 630 Contemporary Music Education	3	_____
 C. <u>Optional: Choral or Instrumental Conducting Emphasis</u>		
<u>Choral emphasis – 10 credits:</u>		
MUO 502-520 Performance Organization ...	2	_____
MUP 695 Graduate Recital (Conducted performance)	2	_____
MUS 650 Topics in Choral Music (Topics to be taken 2 times for a total of 6 credits)	6	_____
<u>Instrumental emphasis – 10 credits:</u>		
MUO 508 Symphonic Band or MUO 509 University Orchestra	2	_____
MUP 695 Graduate Recital (Conducted performance)	2	_____
MUS 651 Topics in Instrumental Music (Topics to be taken 2 times for a total of 6 credits)	6	_____
 D. <u>Electives (sample of available courses)</u>		
MUO 502-520 Performance Organization	1-2	_____
MUS 510 Special Subjects in Music	1-3	_____
MUH 550 Music Period Course	3	_____
MUP 401/402 Performance-Secondary Instrument	2	_____
MUP 511/512 Advanced Chamber Music I & II	2	_____
MUP 610 or 611 or 612 or 613 Performance (Vocal, Keyboard, Strings, Winds, Perc.)	2	_____
EAD 510 Educational Supervision	3	_____
EDC 533 Dynamics of the Curriculum	3	_____
	Total _____	
	(30 credits minimum)	
 II. <u>Final Oral Examination</u>		_____
		(Date completed)

University of Maine
Division of Music

MUS 698 Special Studies in Music

Topic Proposal:

A. Proposed Title.

If the title alone does not clearly delimit the scope of the study, add an explanatory statement. In any case, provide a clear-cut statement of the problem.

B. Justification.

Explain the need for and the purpose of the study. Provide a review of the available literature. Outline your own qualifications for carrying it out.

C. Sources and Materials.

Specify any primary sources and/or materials (equipment) necessary and available for the study.

D. Organization.

State briefly the proposed organization of the study. How will your study be presented, i.e. what are its major sections? If a lecture/recital, how will it be organized?

E. Methodology.

State briefly the methods to be followed in accomplishing the study. Examples: theoretical analysis; survey with statistical analysis; descriptive; historical; etc.

F. Results and/or Conclusions expected (if discernible at the present stage.)

G. Bibliography.

Provide a selective (not complete) bibliography of pertinent related sources, especially those dealing directly with the subject of the proposed study. Differentiate between primary, (those used as direct object of analysis, discussion, etc.) and secondary (those used for information pertaining to such sources.)

Graduate Student Signature _____

Project Advisor _____

Graduate Coordinator

Date

Committee Member

Date

Committee Member

Date

Some students may need to consult the guidelines for human subjects, and should contact the following office for research including surveys and/or interviews:

<http://umaine.edu/research/faculty/research-compliance/institutional-review-board-for-the-protection-of-human-subjects-irb>

UNIVERSITY OF MAINE DIVISION OF MUSIC: GENERAL STYLE GUIDE

FOR MASTER OF MUSIC PROJECT PAPERS - MUS 698

I. General Style

- A. The Graduate Committee recommends the employment of a consistent literary and documentary style based on The Chicago manual of style: for authors, editors, and copywriters. Chicago, IL; University of Chicago Press for musicological topics. For Music Education topics, APA formatting and style is more appropriate.
- B. Specific details of style not covered in this guide should be agreed upon between student and faculty Project Advisor.

II. General appearance of the page

- A. The document must be word-processed in a letter quality font, double-spaced (except for matter which is set off from the body of the page and indented from the normal margins, such as lengthy direct quotations which are single-spaced).
- B. Paper: 8 1/2 by 11 inches.
- C. Margins: Left margin 1 1/2 inches. Top, bottom and right margin, 1 inch.
- D. Paragraph indentation: .5 inch or full block. Choice must be used consistently.
- E. Page numbers:
 1. Beginning with the first page of text, use Arabic numbers consecutively throughout the document or including all appendices, bibliographies and indexes.
 2. Page numbers should be placed either in the upper right hand corner of the page, flush with the right margin, or in the bottom center of the page. In either case the number should be .75 inch from the top or bottom of the page.
 3. The first page of text, and the first page of subsequent chapters, should have the page numbers centered at the bottom of the page, .75 inch from the bottom of the page.
 4. Prefatory pages (acceptance page, table of contents, etc.) should be paginated consecutively in small Roman numerals, centered at the bottom of the page. The title page should be counted as the first page, but should have no number.
 5. In all cases page numbers should appear without punctuation or other ornamentation.

- F. Footnotes: Footnotes should be placed at the bottom of the page on which the reference occurs, beneath a line drawn across the page approximately 2 inches from the left margin. Use a consistent style for footnotes throughout. Both bibliographic and explanatory footnotes should be numbered in one consecutive series throughout each chapter.

III. Musical examples (see example page)

Reproductions: Only very brief musical examples (one or two measures) may be drawn onto the page in black ink, via music notation software, or by graphic copy and paste. If the example is less than a line, it should be centered on the page; otherwise normal page margins should be observed.

Longer examples should be photocopied from the score, or they may be prepared via music notation software. Examples are then resized if necessary and pasted into the original of the document. Standard page size and regular margins must be maintained.

Oversize examples may be photo-reduced to fit into the text, or, in special cases, may require a fold-out sheet. Examples may run over several pages, in which case they are inserted into the document and paginate as regular pages of text.

Numbering: Except in those cases where a short example is included as part of a sentence in the text, all musical examples should be numbered and should have captions. A consistent numbering system should be used throughout the paper. Examples may be numbered consecutively throughout the document (Example 1, Example 2, etc.) or, for large numbers of examples, may be numbered consecutively by chapters (Example 2.1, Example 2.2, etc.) (One of the following formats should be used consistently in this case: 2.1, 2-1, or II-1.)

Captions: Captions should appear consistently either centered under the example or above the example, flush left. Captions should include the composer's name, title of the composition, and place in the composition. In the case of a document dealing with only one composer, the composer's name may be omitted. Complete information (edition, etc.) should be included in the Bibliography.

"Place" in the composition is usually indicated by movement and measure number. Other indications (especially for twentieth-century works) may be used if necessary.

In the case of examples that cover more than one page, the caption should appear on the first page of the example. The succeeding pages should have the caption: Example (number), continued.

Other types of examples: Multiple short examples of a process may be grouped under one example number and caption. Examples of items other than those from musical scores should also be numbered and should have captions descriptive of the example.

IV. Figures and tables

Figures: Figures should be numbered separately from musical example and should follow the same numbering format. Each figure should have a caption centered below it or above it, flush left (e.g., Figure 1. Formal diagram of Beethoven's Sonata Op. 53, first movement).

Tables: Tables should be numbered separately from either musical examples or figures and follow the same numbering format. Each table should have a title at the top of the table, centered.

V. Lists

In the prefatory pages after the table of contents, a list of examples by number, a list of figures by number, and a list of tables by number should be given separately (if applicable to the document), with the appropriate captions and page numbers.

VI. Symbols, terms and abbreviations

- A. Any abbreviation may be used consistently so long as it is defined in an appropriate way upon its first usage.
- B. "Measure" may be abbreviated: m. 12 or mm. 12-15.
- C. Page numbers should be abbreviated in captions or footnotes: p. 12 or pp. 12-15. In the body of the text, these references should normally be written out: page 12 or pages 12-15.
- D. Unless a number of references will be made to keys, they should be written out: C major and C minor. If key references occur often, large letters may be used for major keys and small letters for minor keys (C and c).
- E. Sets of symbols, such as letters referring to formal sections and Roman numeral symbols, should be used consistently throughout. If there is confusion about the symbols, they should be explained when they are first used.
- F. Common musical terms, especially tempo terms, need not be italicized as foreign words.

VII. Further information

- A. Title page: Follow the attached model. This page should be the first one in every document.
- B. Acceptance page: Follow the attached model. This page should immediately follow the title page.

VIII. Copies

One copy of the final draft for each member of the student's Project Committee should be submitted to the Music Office at least one week before the scheduled oral defense.

Musical Examples: Sample Pages

For Example 1, the caption is given in two places: above (1a) and below (1b) the musical example. One system should be selected and used consistently. Example 2 illustrates the optional inclusion of page numbers from the score. In this case the edition is the Norton Scores, 5th ed, Vol. II, Roger Kamien, editor. (New York: W.W. Norton, 1990).

Example 1a. Beethoven, *Sonata Op. 53* in C Major ("Waldstein"), Mvt. 1, mm. 33-37.¹

Musical score for Example 1a, showing piano and right-hand parts of Beethoven's Sonata Op. 53, Mvt. 1, mm. 33-37. The score includes fingerings, dynamics (p, cresc), and performance instructions (dolce e molto legato).

Example 1b. Beethoven, *Sonata Op. 53* in C Major ("Waldstein"), Mvt. 1, mm. 33-37.²

Musical score for Example 2, showing wind and brass parts of Berlioz's *Fantastic Symphony*, Mvt. IV, p. 31, mm. 60-67. The score includes parts for Flute, Oboe, Clarinet, Cornet, Bassoon, Cello, Trombone, and Ophicleide. The page number 53 is indicated in a box. Performance instructions include "avec les cylindres tous les sons ouverts" and "with the valves, all tones open".

Example 2. Berlioz, *Fantastic Symphony*, Mvt. IV, p. 31, mm. 60-67 (wind and brass parts only).³

(SAMPLE)

¹ Ludwig van Beethoven, *32 Sonatas for the Pianoforte*, Vol. II, ed. Artur Schnabel (New York: Simon and Schuster, 1935), p. 469.

² Ibid.

³ *The Norton Scores*, 1st ed, ed. Edward T. Cone (New York: W.W. Norton, 1971), p. 127.

**The Venetian Influence on the German Composer,
Heinrich Schütz:
A Comparative Study of the Symphoniae Sacrae I
and Selected Works by
Giovanni Gabrieli and Claudio Monteverdi**

By
Barbara Franklin

Master's Project

Submitted to the graduate faculty of the
Division of Music in partial fulfillment
of the requirements for the degree,
Master of Music in Music Education
University of Maine
May 2001

(SAMPLE)

Accepted by the faculty of the Department of Music, University of Maine, in partial fulfillment of the requirements for the degree Master of Music in Music Education.

Project Advisor

Graduate Coordinator

Advisory Committee

CHECK LIST FOR GRADUATE DEGREES

DEADLINES

_____ Filing of Application for graduation (check date with Graduate School)

_____ Updated Program of Study submitted to Graduate Coordinator at the time of Application for Graduation

PROGRAM REQUIREMENTS

_____ Music theory and Music history exams completed.

_____ Coursework completed.

_____ Residency requirement satisfied.

_____ No outstanding dues or fees to any University department.

_____ Final Oral Examination Committee appointed by Graduate Committee.

_____ Schedule Final Oral Examination at least two weeks prior to the defense.

_____ Final Oral Examination passed.

_____ Two copies of MUS 698 Research Project paper or script submitted to Graduate Coordinator of the Division of Music.

FORMS FOR GRADUATE PROGRAMS:

Registration form:

<https://umaine.edu/graduate/current-students/enrollment-information/>

Program of study:

<https://umaine.edu/graduate/resource/pos-mc/>

MUSIC DIVISION FACULTY

Laura Artesani, D.M.A. (West Virginia University, 1997). Associate Professor of Music. Accompanying, Music Education, Music History.

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Anatole Wieck, D.M.A. (Julliard School, 1987). Professor of Music. Violin, Viola, Orchestra.

Beth Wiemann, Ph.D. (Princeton University, 1994). Professor of Music. Chair of the Music Division, Graduate Advisor, Clarinet, Theory, Composition

GRADUATE COURSES IN MUSIC

The following 400 level courses are for advanced undergraduate students in Music and graduate students who have special needs by permission of the instructor. "MUE" refers to Music Education courses; "MUP" refers to Performance courses; "MUY" refers to Music Theory courses; and "MUO" refers to Music Organization courses.

MUE 400 Choral Music Education - The organization and development of techniques requisite to a successful choral program. Open to all music majors. Offered every two years. Cr. 3.

MUE 401 Organization and Development of the Instrumental Music Program – Covers instrumental organizations, review and application of instrumental pedagogy skills in laboratory settings. Prerequisites: MUP 345, MUE 213, MUE 217, MUE 222, MUE 209. Offered every fall. Cr. 3.

MUE 403 Instrumental Laboratory - Performance on secondary instruments in a heterogeneous setting. Required for those enrolled in MUE 401 but may be taken separately. Instrumental majors must attend Instrumental Laboratory for two of the three fall semesters following their first-year student year. Open to sophomore, junior, and senior music education majors. Offered every fall. Lab 1, Cr.1.

MUP 401/402 Performance-Secondary Instrument - Applied study in voice, keyboard, strings, winds and percussion instruments as a secondary applied area for the graduate student. May be repeated for credit. Prerequisite: permission. Cr. 2.

MUP 405 Keyboard Musicianship – A comprehensive application of the study of harmony to the keyboard, directed towards the development of sight-reading and accompanying skills, keyboard score-reading, transposition, harmonization at sight, improvisation and the realization of figured bass or other chording schemes. Prerequisites: MUY 212, MUY 214, MUP 216 or equivalent level, including completion of Piano Proficiency requirements. Cr. 2.

MUY 410 Chamber Jazz Arranging and Piano I – The study of arranging for and performance on the piano as it pertains to *Chamber Jazz*. Prerequisites: MUY 212 and MUP 206 or permission of instructor. An audition and /or pretest may be required. Cr. 3

MUY 411 Chamber Jazz Arranging and Piano II – A continuation of MUY 410. The continued study of arranging for and performance on the piano as it pertains to *Chamber Jazz*. Prerequisites: MUY 410 Cr. 3

MUY 422 Tonal Counterpoint – A study of contrapuntal techniques as practiced by composers of the 18th and 19th centuries. Written exercises and analysis. Prerequisites: MUY 112 or permission. Cr.2.

MUY 451 Form and Analysis - Analysis of the structure of musical compositions of various historical periods, including the study of common forms found in the standard concert repertoire. Prerequisite: MUY 212. Cr. 3.

MUY 452 Orchestration – Study and practical application of scoring techniques for various instrumental groups, including orchestral and band transcriptions and reductions. Prerequisite: MUY 212. Cr. 3.

MUY 461 Composition I (Small Forms) – Composition in the Variation Forms, including ostinato, ground motive, passacaglia, chaconne and theme with variations. Prerequisite: MUY 451, MUY 452 or permission. Cr. 2.

The following 500 level courses are for graduate students in Music and advanced undergraduate students by permission of the instructor.

MUO 502-518 Performance Organization – Participation in (or, with the 2 credit option, a leadership roll in) a major performance organization under the guidance of a graduate faculty member. May be repeated for credit. Prerequisite: permission of instructor. Cr. 1-2.

MUS 510 Special Subjects in Music – Specific topics and approaches will be chosen jointly by interested students and staff. Designed to address the undergraduate course issues not covered in regular offerings. 01-piano Pedagogy and Literature; 06-Seminar in Contemporary Music; 11-Harpsichord. Prerequisite: permission. Cr. 1-3.

MUH 550: Music Period Course - An in-depth study of one of four style periods in western classical music. Offered by section number on a four-year rotating basis: Section 001- Music of the Baroque Period: A study of music in the 17th and first-half of the 18th centuries from Monteverdi and Schutz to Bach and Handel; 002-Music of the Classical Period: The changing style in form and content as evolved by Haydn, Mozart and Beethoven viewed in historical content; 003-Music of the Romantic Period: Study of musical expression during the 19th century with emphasis on the intellectual foundations of the romantic movement. Detailed analysis of representative works from Beethoven through Debussy; 004-Music of the Twentieth Century: Trends in contemporary music and their relationship to the cultural and political life of our time. May be repeated for credit. Prerequisites: MUH 202, or permission of the instructor. Cr. 3.

MUP 511 Advanced Chamber Music I - The study and performance of the standard ensemble literature for string instruments, wind instruments, and piano. Prerequisite: Audition. Cr. 1-2.

MUP 512 Advanced Chamber Music II - A continuation of MUP 511. Prerequisite: MUP 511 or permission. Cr. 1-2.

The following 600 level courses are limited to graduate students in Music.

MUS 600 Research in Music Survey of research procedure and scholarship in performance, music education, choral conducting or instrumental conducting. Cr. 2.

MUP 610 Vocal Performance - Advanced study of vocal performance techniques with concentration on preparation of literature appropriate for graduate recital. Prerequisite: MUS 350 or equivalent. Cr. 2.

MUP 611 Keyboard Performance - Advanced study of keyboard performance techniques with concentration on preparation of literature appropriate for graduate recital. Prerequisite: MUS 350 or equivalent. Cr. 2.

MUP 612 String Instrument Performance - Advanced study of string instrument performance techniques with concentration on preparation of literature appropriate for graduate recital. Prerequisite: MUS 350 or equivalent. Cr. 2.

MUP 613 Wind Instrument and Percussion Performance - Advanced study of wind instrument and percussion performance techniques with concentration on preparation of literature appropriate for graduate recital. Prerequisite: MUS 350 or equivalent. Cr. 2.

MUP 695 Graduate Recital - Presentation of a full-length public recital following preparation of appropriate literature under guidance of a graduate faculty member. Cr. 2.

MUE 630 Contemporary Music Education - Investigates the historical and philosophical foundations of music education in relation to contemporary music curricula, teaching techniques and materials. Examines areas of concern for music education and their implications for present and future directions. Cr. 3.

MUE 650 Topics in Music Education - Concentrated study of designated topics recognized in Music Education. Topics will vary. May be repeated for credit. Prerequisite: permission. Cr. 3.

MUH 650 Topics in Music History - Concentrated study of designated topics in Music History. Topics will vary. May be repeated for credit. Prerequisite: permission. Cr. 3.

MUS 650 Topics in Choral Music - Concentrated study of approved topics in choral music. Topics will vary. May be repeated for credit. Prerequisite: MUL 531. Cr. 2.

MUY 650 Topics in Music Theory - Concentrated study of designated topics in music theory. Topics will vary. May be repeated for credit. Prerequisite: permission. Cr. 3.

MUS 651 Topics in Instrumental Music - Concentrated study of approved topics in instrumental music. Topics will vary. May be repeated for credit. Prerequisite: MUL 531. Cr. 2.

MUS 698 Special Studies in Music Individual work on an approved project under the guidance of a graduate faculty member. Prerequisite: MUS 600. Cr. 2.