

MUSIC COMPOSITION, M.M.

About The Program :

The Master of Music in Composition is a regimen of professional training spanning the gamut of traditional academic studies from counterpoint to experimental studies in subjects such as software synthesis. The master's program encourages the composer of demonstrated accomplishment to develop a personal voice through private study with at least two members of the Composition faculty.

Career Options: The program prepares students for various careers related to music, as well as for further academic and musical training at the doctoral level.

Prerequisites for Admission:

- Bachelor's Degree in Discipline/Related Discipline: All applicants must present credentials that are the equivalent of the appropriate Bachelor of Music degree at Temple University, which is based on a curriculum of 124 to 135 hours. A degree in Music is expected.

Areas of Specialization:

Requirements of Programs:

- **Total Credit Hours:**

Number of Credits Required Beyond the Baccalaureate: 30

- **Language Examination:**

Reading knowledge of a foreign language is expected. If a deficiency exists, students may be required to take up to two terms of a foreign language.

- **Additional Requirements:**

Diagnostic Examinations:

Diagnostic examinations in Aural Theory, Written Theory, and Music History are required for all entering master's students. The exceptions are students in Jazz Studies and Music Therapy who have their examinations arranged within their respective departments. In addition, Keyboard students take an additional two-hour examination in Keyboard Literature. As stated in the Boyer College Graduate Handbook, master's "students may not take final qualifying examinations nor perform graduation recitals until all diagnostic examinations have been successfully completed."

The exams may be taken in one day or split over three days, or the exams can be taken online for a fee. Preparations are provided upon registration. Visit the Boyer College of Music and Dance website for the graduate music examination schedule. To register for the diagnostic examinations, complete Boyer College's registration form.

Please note that registration for a student's first term of study is completed in consultation with the Associate Dean for Student Affairs. Please re-read the admission letter, especially the "Special Notes" section on page 2, regarding any entrance deficiencies. If any remedial coursework is required, it must be completed by the end of the first year of study. It is also best for students to complete MUST 8701 Research in Music, which is required of all students except those in Jazz Studies, Music Education, and Music Therapy in the first year of study.

A. Graduate Diagnostic Examination in Aural Theory

The examination lasts approximately 40 minutes and consists of a written portion in which students are asked to:

Dictate a chord progression that modulates and contains chromatic harmony by writing out the bass line and identifying chords by Roman numerals and inversions.

Complete a two-part melodic dictation that modulates and contains chromatic pitches.

B. Graduate Diagnostic Examination in Written Theory

The examination lasts one and one-half hours and is in two parts:

Harmonic analysis of two chorales: one that uses diatonic harmony, and one that uses chromatic harmony.

Analysis of the form, motives, and phrase structures of the first movement of a Classical-era piano sonata.

C. Graduate Diagnostic Examination in Music History

The examination lasts one hour and contains objective questions in a multiple choice and/or true/false format. It covers composers, forms, instruments, musical works, styles, and terms from 1450 to the present. Sample questions are:

The basso continuo came into use in about which year?

(a) 1500 (b) 1600 (c) 1650 (d) 1700

Who composed *Das Lied von der Erde* (The Song of the Earth)?

(a) Mahler (b) Bruckner (c) Brahms (d) Schumann

Which of the following instruments would not be found in the score of a symphony by Haydn?

(a) horn (b) oboe (c) timpani (d) trombone (e) trumpet

D. Conditions for Exemption from Diagnostic Examinations

The requirement to take the Diagnostic Examination in any area is waived only for graduates of the Boyer College of Music and Dance who:

matriculate and enroll in the term immediately following completion of all undergraduate degree requirements; and

received grades of "B-" or better in every undergraduate course taken in each individual examination area to be waived.

Piano Examination:

Composition majors must pass a functional piano examination encompassing the following points:

Score Reading: Prepared in advance of the examination, the scores are to be brought to the examination. The exposition of the first movement of a symphony by Haydn or Mozart is recommended. Suggested scores are the 12 "London" symphonies by Haydn or one of the last six symphonies by Mozart. If the student wishes, s/he may play a more difficult score by a later composer.

Sight-reading a Bach chorale.

Realization of a figured bass.

Professional Development Policy:

In addition to taking the required subjects for their degrees, all students in the Boyer College of Music and Dance are obligated to serve in a number of capacities in order to enrich their academic and musical expertise. Boyer College of Music and Dance believes that such experiences give impetus to successful professional careers. Among the duties that may be required are conducting laboratory classes; tutoring; teaching private lessons; coaching; participating in the distribution and inventory control of Temple University-owned musical instruments and instructional materials; participating in ensembles; accompanying; performing at admissions and open house events; supervising performance classes; and engaging in other academic activities.

Independent Study Courses:

Independent study courses provide a special opportunity for graduate students to work in a highly individualized setting with one or more faculty members. All such study must receive the approval of the faculty member providing the instruction, the students' major advisor, and the Associate Dean. Approval will be granted only after the student has presented a detailed description of the intended independent study project. Approval of independent study projects will be granted only for students whose academic and musical record provides substantial support for the benefits of this type of study. In no case may more than 20% of a graduate student's curriculum be taken as independent study. Private lessons beyond those required in the curriculum are not an appropriate form of independent study.

Acceptable English:

All students, including those for whom English is not the native language, are expected to present all written work in acceptable English. No double standard exists to differentiate students on the basis of proficiency in the use of the English language. Students are also responsible for becoming familiar with the College's statement on plagiarism and academic honesty.

Participation in Ensembles:

With special permission, graduate students for whom there is no ensemble requirement, or where previous ensemble credits exceed the graduation requirement, may participate in

choral and instrumental ensembles without cost, with prior permission from the ensemble director, the department chair, and the Associate Dean.

Incompletes:

All incomplete grades and keyboard proficiencies must be fulfilled by the first day of the month in which the student expects to graduate.

- **Culminating Events:**

Comprehensive Examination:

Upon completion of a minimum of 30 credits of graduate study and with the approval of the major advisor, the student may request permission from the Associate Dean of the Boyer College of Music and Dance to take the written qualifying examination. This request must be made in writing at least one month before the scheduled date of the examination. If desired, the student may take this examination during the final term of graduate study. The master's qualifying examination is offered once each term.

The Music Composition Division requires a five-hour written examination that includes the composition of a fugal exposition on a subject provided; the composition of a figured bass; the reduction, analysis, and identification of a passage from a provided orchestral work; and two essays about the history and practice of composition. In addition, the division administers a one-hour oral examination consisting of discussion and identification of various orchestral scores. Scheduled by Assistant Dean David Brown, the exam is graded by two members of the department's graduate faculty.

Portfolio:

Students are required to submit a portfolio of their work completed during the time they participated in the Master of Music program.

Required Courses

Computer Synthesis – Certain musical applications of digital computers, including digital recording, digital sound synthesis, speech synthesis, and various real-time applications. The Csound and PureData applications are used throughout.

Seminar in Composition – Enrollment limited to composition majors. For students enrolled in M.M. and D.M.A. programs in Composition. Guidance toward realization of individual creative concepts in music and critical evaluation of the results.

Select two of the following:

Seminar in Theoretical Analysis – Investigation of theoretical and analytical problems in music, including theories of Heinrich Schenker and others as pertinent to particular faculty concerns.

Seminar in Stylistic Analysis – Advanced study of compositional techniques, composers, analytical techniques, and/or genres. Seminar subject areas may include Bartok's theory and practice, Stravinsky's Russian Period, Analytical Techniques, Lied, Analysis of Opera, Mozart's Piano Concerti, Music of Debussy and Messaien, current trends in analysis, American Neo-classicism, serialists, and others.

Electives (9 Credits Worth)

Research in Music – Survey of primary reference tools, monumental editions and collected works, periodicals, histories, theoretical treatises, iconography, organology, and other bibliographic materials. Term paper written under supervision.

Canon and Fugue – The development of technique in imitative style and an ability to construct phrase and sectional forms in canonic and fugal style.

Electronic Music Composition: Practice, History, Theory – The history of electro-acoustic music, which is essential to music in the 20th century. Composers who wrote for electronic instruments include Edgard Varèse, Olivier Messaien and Paul Hindemith, the "musique concrète" school (Pierre Schaeffer, Pierre Henry, Edgard Varèse, etc.), Karlheinz Stockhausen, Gyorgi Ligeti, Luciano Berio, Milton Babbitt, John Cage, Iannis Xenakis, and Mario Davidovsky. These composers used unique and varied technologies in their music. New technologies soon crossed over into pop music, and now dominate commercial music and film. A dialogue between composers and engineers is now crucial in order to make all aspects of sound available to composers. This is available to composers, theorists, historians, and instrumentalists, who must master the extended techniques that are now an essential part of new music performance.

Aesthetics of Music – Aesthetic principles as applied to music. Problems in making value judgments. Historical survey of aesthetic theories. Individual investigation of topics.

Courses:

Click [HERE](#) for more information on the courses below.

- Aesthetics of Music
- Canon and Fugue
- Computer Synthesis
- Electronic Music Composition: Practice, History, Theory
- Research in Music
- Seminar in Composition
- Seminar in Stylistic Analysis
- Seminar in Theoretical Analysis