



### **Online Master of Music in Music Education**

You understand that music engages your students in ways that other subjects cannot. You have witnessed a new intensity in them as they hear a piece of music for the first time. You've felt your students' joy in working as a team, and you've been moved watching them perform.

# Transforming.

Boston University stands for music education that goes beyond schooling, extending active music participation from infancy through senior adulthood. Our faculty, who teach both online and on campus, is comprised of leaders in early childhood music education, community music facilitation, music technology, and lifespan engagement. They are eager to share their expertise with you.

As a student in the online Master of Music in music education degree program, you will critically examine a variety of research that informs music education. You will discuss and analyze philosophical, sociological, and psychological ideas and problems in the field of music education. Music theory and analytical techniques in composition will sharpen the eye and ear. Scholarly writing and research skills are honed as you choose from a list of engaging electives. Your online student colleagues will be music education professionals from around the world who will become lifelong friends and professional contacts.

We offer courses and professional development for 21st century music teachers who work within and beyond the traditionally conceived school day, with populations that include K-12 students, early childhood and adult students, and in a variety of community settings. We encourage students to think creatively and critically, to be dedicated collaborators, and to work in multilingual and multicultural classrooms with students from across the socioeconomic spectrum and with a range of ability. We model and encourage self-reflection and an openness to continual growth.

We are a student-centered program committed to diversity, equity, and inclusion. Graduate students may add focus to their degrees with multiple electives in areas including diversity, equity, and inclusion; antiracist pedagogy; early childhood; musicology/ethnomusicology; music technology; popular music; and wellbeing. Our students benefit from pursuing their teacher preparation in the rich context of a research university.

Boston University's online Master of Music Education program has a large and diverse faculty representing a broad range of research and practice interests and is dedicated to preparing students to work effectively within contemporary music and education landscapes. Faculty members are noted authors on a variety of music education topics and serve in local, national, and international music education leadership positions and as lead editors of international journals. They hold themselves and their students to the same high professional and ethical standards of teaching and scholarship.

Our online Master of Music Education degree graduates leave re-energized, with their teaching bolstered by new techniques, their research skills grounded in theory and history, and their analytic skills sharpened.

By transforming yourself, you will lift your music department, school, and community. And that changes the world.

## Curriculum | Major Area Courses

### **Curriculum in Music Education: Vision and Design**

This is the final course in the Master of Music in Music Education degree program, and it lasts for 14 weeks. In the course, students focus on the development of a site-specific music curriculum, including the philosophical, psychological, and sociological foundations for that curriculum as well as the prospective implementation and assessment of the project. Because the nature of the project is to bring together elements from all previous coursework, it is graded as the Comprehensive Examination for the degree program. **4 cr.**

### **Introduction to Music Education Research**

In this course, students become acquainted with a variety of research that informs music education, learn both to critique and apply that research, and develop their scholarly writing skills. **4 cr.**

### **History & Philosophy in Music Education: Perspectives and Practice**

The purpose of this course is to examine and discuss historical and contemporary philosophical ideas and problems in music and music education. A goal is for students to develop a sharpened sensitivity to past and

present thought (primarily, but not limited to historical and philosophical thought) in the field of music education in order to better inform their own curricular and instructional choices. **4 cr.**

### **Psychology & Sociology in Music Education: Perspectives and Applications**

The purpose of this course is to critically examine psychological and sociological concepts as they relate to music and education. Topics include key issues and concepts in psychology and sociology; psychology as related to music education processes; problems encountered in the sociology of music

education; and cultural influences that affect both the psychology of the individual and the sociological aspects of group dynamics. **4 cr.**

### **Theoretical and Cultural Applications in the Music Classroom**

The purpose of this course is to cultivate historical and cultural understandings of varied repertoire and musical engagements. Throughout the course, current understandings in music theory, music analysis, musical transmission, and socio-historical contexts will be both examined and interrogated. **4 cr.**

## **Selection of Approved Electives in Musicology, Music Theory & Music Education**

### **Advocacy & Policy in Arts Education**

This course is intended to address policy issues and advocacy strategies for leaders in the arts. Local, State and National Arts Education policies and advocacy programs will be addressed. Students will research agencies, partners and other organizations beyond the schools that serve as sources for advocacy and often influence policy. Students in this course should develop the knowledge and expertise in understanding needs for change and developing plans for advocacy. **4 cr.**

### **American Music**

Overview of early music in the colonies. Various attempts to create an individual "American" musical style. Diversity of influences: European, African-American, Indian, Spanish-Mexican, religious, jazz, folk song, minstrel, etc. Music of Billings, Lowell, Mason, Gottschalk, MacDowell, Ives, Gershwin, Copland, and others. **4 cr.**

### **Analytical Techniques I**

Investigations (systemic and empirical) into formal and compositional procedures of selected masterworks from the tonal repertoire. Lectures lead to individual analytical projects. **4 cr.**

### **An Ethnographic Exploration of African Musical Cultures**

This course explores a selection of music from sub-Saharan Africa in ethnographic context, with a particular focus on their practical application in the Western classroom or ensemble. This course is an intensive introduction to vastly diverse and contradictory music from a variety of African cultures. Rather than attempting a cursory regional overview, we will be exploring specific music thematically. The course aims to provide you with a sense of the intensity of African

musical creativity, its global ubiquitous influence, and an appreciation of how important music is to individual lived experiences. Upon successful completion of this course, students will have gained the knowledge and skill required to bring African music into their own classroom or ensemble. **4 cr.**

### **Arts Integration: Interdisciplinary Approaches that Support Holistic Learning**

To model real-world arts-integration implementation, students will engage in team-based learning and project development between arts and non-arts subjects, and/or between the arts disciplines. Collaborative projects will be informed by the histories, theories, philosophies, approaches, and exemplars of arts integration programs in North America. **4 cr.**

### **Community Music Perspectives**

Drawing upon the social, cultural, political, and economic milieu including movements in music education, music therapy and ethnomusicology, this course first examines reasons for the growth and development of community music. Students will be asked to trace an aspect of community music that may be considered as part of its heritage and also to evaluate and critique a contemporary community music project through fieldwork. **4 cr.**

### **Contemporary Issues in Music Education**

Study of current issues influencing the state of music education in schools. Focus on the interpretation, implementation, and development of policy. Topics include public policy, politics, advocacy, diversity, evaluation, and curriculum. **4 cr.**

### **Crossroads: Traditions in African-American Vernacular Music**

The course addresses elements and aspects of African-American music which extend beyond the confines of blues, including early rock 'n roll, hip-hop, 1940s big band jazz, and beyond. Additionally, the course incorporates a variety of intertextual elements, including literary cross-currents in African-American linguistic theory (as relevant to music), including Henry Louis Gates' seminal text *Signifying Monkey* and more. **4 cr.**

### **Introduction to Early Childhood Music Education**

This course will provide an overview of early childhood development and education. Students will then investigate the musical development of very young children, and explore the components of research-based, developmentally appropriate early childhood music education. Special attention will be paid to the role of play in childhood and designing and implementing play-based musical experiences. **4 cr.**

### **Introduction to Music Education Technology**

The course will include activities designed to introduce students to significant technologies that can support music teaching and learning. These technologies will include music sequencing/production, recording, audio and MIDI editing, computer-based notation, graphic-based web authoring, social media for music distribution, and computer-assisted instruction software. **4 cr.**

# Engaging.



*"This program has taught me the value in teaching music that is relevant, engaging and empowering." — Daniel Dittus (CFA'20), Kingston, NY*

### **Jazz and Popular Arranging**

Analysis of combo, vocal and jazz ensemble literature from a variety of grade levels. Development of arranging and composing skills in the jazz idiom. Overview of score study, rehearsal, and programming topics pertaining to jazz ensemble development and leadership. **4 cr.**

### **Music Technology Pedagogy**

This course serves to expand the knowledge that many teachers have about uses of technology for teaching music. Students explore the practice of teaching music in a technologically enhanced environment and the special kinds of teaching skills required to do so effectively. Students examine theoretical foundations of the uses of technology for music teaching, including theories of student interaction with technology, multimedia principles, and technology-infused music curricula. **4 cr.**

### **Orchestration**

Contemporary orchestral techniques, focusing on scoring for modern winds, brass, strings and mixed ensembles, including full orchestra. Concepts include chord spacing, melodic pro-

jection, layering and delineation of material, and extended instrumental techniques. **4 cr.**

### **Power, Marginalization, and Privilege in Music Education**

This course is designed to expand awareness of the intersections between music, education, and society as they relate to issues of power, privilege, and marginalization within US, educational, and global contexts. Students will participate in group discussions, individual reflection, and student-designed projects to increase awareness of their own biases and assumptions and deepen reflective practice in music making and teaching. **4 cr.**

### **Special Topics in Music Education Technology: Notation with Sibelius**

This course will focus on skill development with notation software. Students will develop advanced skills with techniques in notation software including multi-voice staves, part creation, custom styles, and page formatting. No prior experience with Sibelius or other notation software is expected. Students will be required to have access to their own installation of the latest version of Sibelius. **4 cr.**

### **Special Topics: Music Education, Justice, & Equity**

This course intends to cover a body of equity and justice theories as a means of impelling a reconsideration of music education curricula to deepen the students' reflection, and to foster a strong connection between justice and music education. Students will participate in group discussions and individual reflections to increase awareness of justice and equity particularly as they relate to themselves as music educators. As part of this process, students will engage in project development. Upon completion of the course, students should be better prepared to engage in acts of social justice and to work for music education as a force for social change. **4 cr.**

### **Toward a 21st-Century Aesthetic of Musicking**

This course will work toward a 21st-century aesthetic of musicking. Expanding on Christopher Small's reevaluation of performing and listening, students will investigate what it means for individuals and collectives "to musick" in the 21st century through notions of sound, (dis)place(ment), disability, ecology, media, ethnocentrism, morality, empathy, and provocation. **4 cr.**

## **Admissions Requirements**

Applications for the online Master of Music in Music Education are accepted four times per year. This program is designed for applicants who already possess a teaching license or simply want to learn more about music education but do not desire licensure to teach in American primary and secondary schools. Applicants will be reviewed for admission based upon the following criteria:

### **Professional Portfolio Including:**

- Completion of the College of Fine Arts Graduate Online Application
- Submission of official transcripts from all schools attended, eTranscripts preferred. Submit to [cfaapply@bu.edu](mailto:cfaapply@bu.edu)
- Two professional jazz letters of recommendation
- Resumé
- Personal statement indicating the applicant's purpose in pursuing graduate work, including career objectives
- An example of scholarly writing such as a research paper used for undergraduate work
- English Proficiency test scores for non-native English speakers

### **Qualities of a Competitive Applicant:**

- Completion of a Bachelor's degree in Music or Music Education from a regionally accredited college or university
- Cumulative GPA of 3.0 or higher
- Current or recent classroom teaching experience

*Please refer to our website for instructions on how to submit application materials.*

*For assistance, please contact our Director of Online Admissions at 1-855-884-5636. or email [cfaapply@bu.edu](mailto:cfaapply@bu.edu).*

