

**BOSTON  
UNIVERSITY**

**Boston University** College of Fine Arts  
School of Music



### **Online Doctor of Musical Arts in Music Education**

You're eager to develop your scholarship, keep your musicianship sharp, and continue your teaching career. This is where online learning comes in. We've designed this program for you to be an important member of a small, academically rigorous online doctoral program without uprooting your family or leaving the work that fulfills you.

# Leading.

A respected leader in music education for generations, BU pioneered the online Doctor of Musical Arts degree. The program is designed for 21st century music educators who teach within and beyond the traditionally conceived school day, with populations that include early childhood, K-12, college, life-long learners, 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.

Here's your opportunity to study with many of the nation's most innovative thought leaders, policy makers, and researchers in music education. Immerse yourself in subjects that offer the potential to transform music education for you and your students. Engage with fellow music educators from around the world who will become valued friends and colleagues.

Choose the Doctor of Musical Arts in Music Education at BU, and:

- Learn new techniques and strategies that can be applied in your classrooms.
- Collaborate with influential leaders in the music education profession.
- Participate in a week-long residency on campus with faculty and other students.
- Pursue your scholarly interests and connect them to music education theories and your teaching practice.
- Advance your career and discover new opportunities.

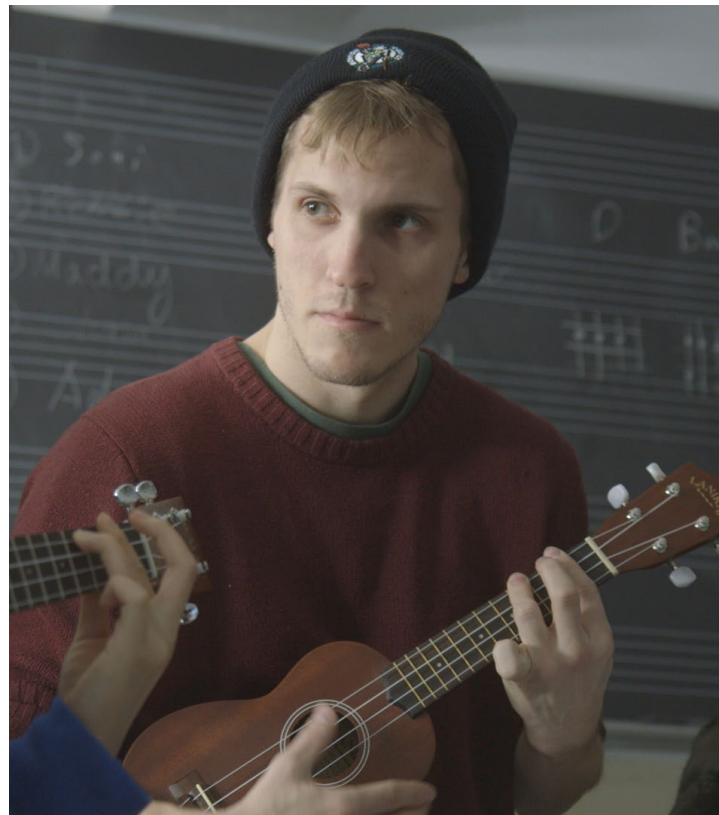
We are a student-centered program committed to equity and justice. Graduate students may concentrate their degree with multiple electives in areas including diversity, equity, and inclusion; antiracist pedagogy; early childhood; musicology/ethnomusicology; music technology; popular music; and wellbeing.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

## Why BU Music Education?

- The rigors of a top-notch program designed to fit your busy schedule.
- Work with a diverse faculty of accomplished musicians, scholars, researchers, and educators.
- Immerse yourself in subjects that offer the potential to transform music education for you and your students.
- Study the history, philosophy, psychology, sociology, and technology of music education.
- Engage with fellow music educators from around the world who will become colleagues and life-long friends.
- Access Boston University's extensive, world-class resources.
- Develop and hone research and communication skills and produce a dissertation that can become the basis for a scholarly article, series of articles, or book.
- No GRE requirement.

Enter the ranks of scholars redefining music education for the 21st century.

**Join us. Let's get started.**





The degree consists of three components: coursework, qualifying examinations, and dissertation. You will prepare for advancement in the field of music education by developing and honing scholarly expertise, sharpening proficiency in theoretical and historical analysis, developing a research specialization, and producing a dissertation of publishable quality that adds new knowledge, moving the field of music education forward. Your dissertation can become the basis for a scholarly article, series of articles, or book. Many of our doctoral students and their faculty mentors have co-presented at national and international conferences.



► Below is a selection of completed dissertations from recent graduates of the online Doctor of Musical Arts in Music Education at Boston University that demonstrate the breadth and scope of topics and research methods used by our DMA candidates:

- Heather Katz Cote (CFA'16), Village of Nagog Woods, MA: **A Matrix of Music Supervisors' Stories in the Midst of School Reform**
- James Ray (CFA'17), Port Angeles, WA: **Collective Efficacy Belief, Within-Group Agreement, and Performance Quality Among String Chamber Ensembles: An Exploratory Study**
- Kenneth Dale Disney (CFA'18), Knoxville, TN: **Understructures, Gender Roles, and Performativity in a High School Percussion Section**
- Amira Ehrlich (CFA'18), Israel: **Pray Play Teach: Conversations with Three Jewish Israeli Music Educators**
- Michael Sundblad (CFA'20), Norfolk, VA: **Credibility, Community College, and the Closet: How Students Perceive a Gay Music Instructor**
- Jorim Reid (CFA'20), Durham, NC: **Marching Sound Machines: An Autoethnography of a Director of Bands at an Historically Black College and University**
- Darryl Singleton (CFA '20), Katy, TX: **Black Band for Brown Students: A Culturally Relevant Pedagogy?**
- Troy Davis (CFA'20), Santa Clara, CA: **Self-Assessment in Jazz Improvisation: An Instrumental Case Study of Professional Jazz Musicians in a Jazz Combo Setting**

## Curriculum | Major Area Courses

### Problems, Theories, and Literature: Making a Contribution to the Field

In this course students begin the process of transitioning from their roles as graduate students to their lifelong roles as scholars. Topics and activities include scholarly reading and writing; theories and conceptual frameworks; constructing a research problem, rationale, and research questions; and creating an outline for a scholarly literature review. **4 cr**

### Quantitative Research Methods in Music Education

Quantitative research methods and their application to educational research contexts; quantitative research design, sampling techniques, reliability and validity, descriptive and inferential statistics, quantitative studies in music education, and using software to conduct statistical analysis. **4 cr**

### Qualitative Research Methods in Music Education

This course introduces graduate students to key issues and concepts in qualitative research. Students develop skills in conducting interviews, and observations; they gain experience with ethnographic and narrative techniques including transcribing, coding, interpreting data and presenting results of analysis. **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**

### **Research and Directed Study**

Students will refine a research problem and rationale, engage critically with theoretical frameworks and relevant scholarly literature, and align appropriate research methods. Section DL (for online DMA students) is a week-long residency on campus. **1 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. 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 develop-

ment 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**

### **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**

### **Music Ministry: Methods and Materials**

Students will explore and critically engage with materials and approaches in the principal

areas of present-day church musicians including theology of music ministry, resources, choral and vocal techniques, conducting, the organ and other instruments, alternative and contemporary worship, and professional concerns. They will deepen their understanding and integration of the multi-faceted skills inherent in the practice of music ministry. This course is offered through BU's School of Theology. **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 projection, 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, individ-

ual 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: 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**

#### **Special Topics: Teaching Music in the Cloud**

This course will provide a strong examination of, and interaction with, current online technology available to music teachers who

wish to develop a Cloud avenue to their students through the Internet. It will survey cutting-edge current technology possibilities available and immediately provide an opportunity for teachers to develop class-specific operable lessons and artifacts that will be individualized to their teaching process. The pedagogy emphasized throughout the course and lessons developed will be utilized to teach music and not technology mechanics. Students will be encouraged to note how these activities can assist the education process as they will take both the class interactive experiences and created lesson plans back to their music classrooms. **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**

Students in the online program may also take summer electives on campus at Boston University, including such courses as Empowering Song, Rock Band Pedagogy, String Teaching in the 21st Century, and Social Entrepreneurship.

## **Admissions Requirements**

Applications for the Doctor of Musical Arts in Music Education online program are accepted once per year for a Fall term start. The application opens in September and has an early January submission deadline each year. Applicants will be reviewed for admission based upon the following criteria and materials:

#### **Professional portfolio including:**

- Completed application for graduate admission to the College of Fine Arts
- Transcripts from all colleges and universities attended
- Two Letters of Reference
- Curriculum Vitae
- Personal Statement
- Statement of Research Interest
- Writing Sample
- English Proficiency test scores for non-native English speakers

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

- Bachelor's and Master's degrees in Music or Music Education from regionally accredited institutions
- At least 3 years of music teaching experience at the primary, secondary or university level
- Leadership through activities such as designing curriculum, mentoring new teachers, serving on executive boards of professional organizations, and publishing articles
- Cumulative GPA of 3.0 or higher

*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).*

**Contact us: 1-855-884-5636**

**[cfaapply@bu.edu](mailto:cfaapply@bu.edu)**

**<http://bu.edu/cfa/online>**



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