

## Music Department

The Music Department is proposing capstone experiences in three areas: performance, internship and portfolio. The breadth represented by these options is necessary due to the enormous range of artistic/ professional goals that our music majors pursue, i.e., solo/ensemble performers, conductors, composers, educators, business/music industry participants, etc. Though diverse, the capstone goals relative to each of these pursuits cumulatively represents the learning outcomes of the department.

### Capstone "Performance" Proposal

#### SECTION ONE

- I. Performance -- Senior Recital, Conducting, or Composition
- II. This area will include three possible directions for artistic performance --a senior recital (4-6 hrs.), a major conducting experience (3-6 hrs.), a major composition/orchestration (3-6 hrs.). Each of these specific capstones will span both semesters of the senior year and will have similar outcomes, criteria, and assessment but slightly different structural designs.

#### SECTION TWO

As in all department capstone plans, the student will be given capstone proposal forms during the spring preregistration period of their junior year. The subsequent capstone decision must be made by the end of the fall add period (senior year).

Approval for the senior recital will rest in the hands of the applied studio instructor who will be responsible for overseeing (and grading) the entire process.

Approval for the conducting/composition capstones will rest in the hands of the faculty conductor/composer who will serve as mentor based on application, e.g., the appropriate choral/band/orchestra conductor or the appropriate composition mentor in classical or commercial music.

For the recital--repertoire, translation, program notes, historical/theoretical research, staging, scheduling, and all preparatory rehearsal study will be outlined and agreed upon by instructor and student.

For the conductor--repertoire, advanced conducting techniques, score analysis, historical/theoretical research and all preparatory rehearsal work will be outlined and agreed upon by mentor and student.

For the composer--composition format and structural goals, score preparation, parts duplication, historical/theoretical research and analysis, and all preparatory rehearsal work will be outlined and agreed upon by mentor & student.

An appropriate time line (relative to the recital/performance date-- April/May of senior year) for all materials, research, etc., will be itemized in all individual capstone proposals.

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Recitalist:

I. Structure of Experience

- prerequisites: a minimum of 6 semesters of applied studio instruction (prior to capstone) or equivalent skill development
- the capstone will encompass 4-6 credit hrs. during the 2 semesters of the senior year
- the experience will include weekly lessons and ongoing rehearsal activities
- the experience will involve both historical and theoretical research
- the experience will have mandatory oral/written communication requirements

II. Assignments/Activities

- a 30+ minute solo/chamber ensemble recital
- research, selection and rehearsal of the repertoire for the recital
- design and preparation of the program including layout, graphics, program notes, text translation, and any copying/printing concerns
- a final research paper that examines each work from a historical perspective and theoretically analyzes one major work in detail
- preparation of an oral communication presentation as a corollary to the musical material on the recital, e.g., the recital takes on the character of a "lecture/demonstration"
- preparation of a written self-critique/reflection of the recital experience

Conductor:

I. Structure of Experience

- prerequisites: a minimum of 2 semesters of conducting classes
- capstone will encompass 3-6 credit hours during the two semesters of the senior year
- the experience will include weekly coaching sessions and ongoing rehearsal activities
- the experience will involve both historical and theoretical research
- the experience will have mandatory oral/written communication requirements

II. Assignments/Activities

- the conducting of a major work or movement for chorus, band or orchestra
- research, selection and rehearsal of the major repertoire to be conducted
- design and preparation of program notes for inclusion in the overall concert program
- a final research paper that examines the work from a historical perspective including a complete theoretical analysis
- attendance at all rehearsals of the ensemble of choice with written rehearsal objectives for each session including short term/long term goals
- preparation of a written self critique/reflection of the conducting experience

Composer:

I. Structure of Experience

- prerequisites: completion of all theory requirements and MUS 306 Composition I and/or Music 302 Orchestration

- capstone will encompass 3-6 credit hours during the two semesters of the senior year
- the experience will include weekly composition critique sessions and ongoing rehearsal activities (once the work is completed)
- the experience will include both historical and theoretical research
- experience will have mandatory oral/written communication requirements

## II. Assignments/Activities

- the composition and subsequent performance of a major work or orchestration for chorus, band, orchestra, or jazz ensemble
- score preparation, proof-reading, and individual part extraction
- attendance at all of the ensemble rehearsals including oral communications activities as necessary
- preparation of program notes for inclusion in the overall concert program
- a final research paper that analyzes the complete work from both a historical and theoretical perspective
- preparation of a written self critique/reflection of the composition/concert experience

## SECTION THREE

Effectiveness of the capstone itself will be measured through evaluations of the student's work, specifically:

- I. The research document and program notes will be overseen and evaluated by the faculty mentor/applied studio teacher. Evaluation will reflect the successful integration of the music core components-- performance, theory, and history.
- II. Evaluations of the lecture/recital will be done by the faculty mentor in consultation with acknowledged college/community professionals.
- III. The written self critique by the recitalist will reflect an appreciation and an awareness of their creative growth and development.

## Capstone "Internship" Proposal

### SECTION ONE

- I. Internship in Sound Recording
- II. Initially this will be the only internship area offered as a capstone experience (through the Music Department) notwithstanding other multi-disciplinary internship proposals that may be co-sponsored by music and another discipline.

The student intern will be assigned to a major recording studio (ideally Syracuse, Skaneateles, Rochester areas) and will complete the internship during the Spring or Summer semester of their senior year. The number of credits (3-6) will correspond to a mutually agreed upon work schedule (i.e., 5/10 hrs. per week for 14 weeks or 12/25 hrs. per week for 6 weeks for 3/6 credit hours). The student will apply and integrate all prerequisite music, recording, and general educational skills into every facet of this experience. Assessment will be done through daily logs, on site visitations, and a final paper including all "project" materials.

### SECTION TWO

Ideally the student will make the decision to choose an internship capstone at their earliest opportunity (pre registration, Spring of Junior year) in order to facilitate the planning for the proposal. The Internship will logically occur during the Spring or Summer semester of their senior year. The proposal itself will follow the already established continuing education internship contract/guidelines/packet. The proposals approval will be based on mutual agreements between capstone faculty supervisor, student, and on-site internship supervisor. The proposal must enumerate the specific studio activities/responsibilities/schedule and supervisor's evaluation procedures that the intern will be held accountable to.

- I. Structure of Experience
  - prerequisites including MUS 206-Intro to Midi or its equivalent, and at least 6 hrs. of independent study work in sound recording and reinforcement MUS 399/499
  - the capstone will encompass 3-6 credit hours during the spring and summer semesters
  - the capstone will have mandatory oral/written communication requirements

-- the experience will include daily/weekly projects of expanding complexity/responsibility

## II. Assignments/Activities

-- The intern will maintain a daily log of all activities and experiences.

-- The intern will experience every aspect of the recording process from set-up to tracking, to mixing, to mastering and post production.

-- The intern will maintain an "inventory" of standard studio documentation, i.e., tracking sheets, gear settings, project schedules, finished "masters" (dat or CD copies), any extraneous post production materials.

-- The intern will be observed at least twice by the faculty advisor. Visitations will be scheduled in advance and may entail 6-8 hrs. per visit.

-- The intern will write a summation paper detailing the complete experience.

-- The intern will be individually assessed by the site supervisor and faculty advisor.

## SECTION FOUR

The effectiveness of the capstone itself will be measured through observation and evaluation of the student's work, specifically:

- I. The daily log, studio documents, and final paper will be evaluated by the faculty advisor and the department sound recording technician. The evaluation will reflect the complete application and integration of the music "core" curriculum and recording technology skills as well as the written skills inherent to the overall general education of the student.
- II. The on-site activities of the intern will be assessed by both the faculty advisor and site supervisor. Assessment will include oral communication skills, musical aptitudes, hands on technical growth/application and organizational methods.
- III. The student intern's final paper will not only enumerate the complete experience but will reflect on his/her creative growth and development. This essay may also reflect the potential for transition into the professional sector.

## Capstone "Portfolio" Proposal

### SECTION ONE

- I. Portfolio -- A chronicling of student achievement
- II. This experience collectively represents the student's developmental growth (musically and intellectually) over their entire undergraduate career. The compilation of this document will of necessity occur over four years, however, the "packaging" and assessment of the complete work will occur during one semester (Fall or Spring) of the senior year under the advisement of the applied studio instructor.
- III. Assignments/Activities
  - the portfolio will include
    - 1) a written resume
    - 2) an unofficial transcript
    - 3) a list of all repertoire studies with brief program notes/analysis
    - 4) copies of jury forms
    - 5) copies of concert programs
    - 6) syllabi from major courses with sample assignments
    - 7) sample theory or composition projects
    - 8) sample music history and/or other music literature papers, i.e., Opera, Beethoven, American Music, Women in Music, Jazz/Rock History, etc.
    - 9) three (3) letters of reference or recommendation that comment on specific student strengths
    - 10) Any other valid documents, specific to the student's personal activities or interests
  - the portfolio may include
    - 1) recordings or notated scores from MIDI projects
    - 2) an internship project overview
    - 3) a sample videotape of a conducting experience
    - 4) a sample videotape of any applicable solo recital
    - 5) samples of any tutoring or teaching assistant activities/materials
  - the portfolio (in development) must be updated and examined every year by the applied studio instructor

-- the capstone will entail the complete “packaging” of all of the above materials including a short summation/reflection essay on the perspective that this experience provided for the student

## SECTION TWO

Effectiveness of the capstone itself will be measured through evaluation of the complete portfolio document.

- I. The portfolio will be overseen and evaluated by the faculty mentor/applied studio teacher. Evaluation will be based on the organization, content, breadth, detail, insight, and overall quality of the materials.
- II. The portfolio will also be evaluated by another faculty member (as a neutral observer) representative of the same performance area, e.g., piano, strings, voice, winds, or percussion.
- III. The written summation/reflection essay will engender an appreciation and awareness of the individualÆs growth and development