

# MUSIC DEPARTMENT CAPSTONE PROJECTS

Music Majors must complete a capstone experience in one of the following areas: **performance, internship and portfolio**. The breadth represented by these options is necessary due to the enormous range of artistic/professional goals that music majors pursue, i.e., solo/ensemble performers, conductors, composers, educators, business/music industry participants, etc. Though diverse, the capstone project cumulatively represents the experience, knowledge and wisdom attained during your course of study.

## 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

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.**

### 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 including capstone credit (MUS 496) and applied or independent study
  - 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

- Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for developing a recital capstone are identified. 2) An appropriate detailed time line (relative to the recital/performance date--April/May of senior year) containing agreed upon due dates for all materials, research, etc. This should be discussed with applied instructor before the end of the JR year and turned in no later than the beginning of SR year so that the process can be approved and commence.
- 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.
- Student will theoretically analyze in detail one major work from the program and present this to a current section of MUS 220/or a studio class in the form of an oral communication presentation. This may happen in either semester of the Sr. year.
- A final research paper completed BEFORE the recital, will examine each work from a historical perspective.
- Finally a written self-critique/reflection of the recital experience will be completed after the recital has been performed and before the end of the semester.

## CONDUCTOR:

### I. Structure of Experience

- prerequisites: a minimum of 2 semesters of conducting classes
- capstone will encompass 4-6 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

- Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for developing a conducting capstone are identified. 2) An appropriate detailed time line (relative to the recital/performance date--April/May of senior year) containing agreed upon due dates for all materials, research, etc. This should be discussed with applied instructor/mentor before the end of the JR year and turned in no later than the beginning of SR year so that the process can be approved and commence.
- 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 detailed 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
  - the 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 a 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 to which the intern will be held accountable.

- 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
  - Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for pursuing an internship capstone are identified. 2) An appropriate detailed time line outlining the internship process and when each step should begin and end. This should be discussed with the applied instructor/mentor at the beginning of the Spring semester - JR year and turned in no later than the end of that same semester so that the process can be approved and commence.
  - 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 also 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 individual's growth and development

## ORAL COMMUNICATIONS IN MUSIC

Students will prepare and deliver two (2) five minute oral presentations per semester (four (4) total during their junior year) that will then culminate in a final ten (10) minute large scale presentation during their senior year. Optimally, this will occur either during studio classes in applied lessons or during the four semesters of MUS 220. The final project may be integrated into their senior capstone experience or may simply exist as a stand alone event that draws on their previous oral communication experiences.

### Goals/Objectives

The learning outcome that "students will develop proficiency in oral discourse and evaluate an oral presentation according to established criteria"-- will be addressed by the following:

- 1) Students will be able to carry on research/documentation practices (library skills) that will result in reliable, broadbased, and substantive data relative to the content of their presentation--a minimum of three credible bibliographical sources will be required for each presentation, i.e., books, reference books, periodicals, videos, liner notes, and reliable internet sites/sources;
- 2) Students will be able to organize and develop an outline that will form the foundation of their presentation. The outline will be submitted to their studio instructor for evaluation then revised accordingly for final approval.
- 3) Students will systematically (through multiple experiences) develop an assertive, declamatory speaking voice with clear diction and an appropriate "stage presence," i.e., posture, facial expression, body language, etc.
- 4) Students will have immediate feedback from their peers (other studio members, 6-15 in number) and their studio instructor. They will also have access to videotaped recordings of their presentation for review.
- 5) Students will also be able to evaluate, both orally and in written critiques, other oral presentations by their peers.
- 6) The culmination of each student's oral communication plan will be a large scale (10+ minute) presentation during their fourth and/or final semester that will incorporate all of the above experiences into its delivery. This presentation may also have a direct correlation to their "senior capstone" experience.

### Areas for Presentation

The specific assignments for each presentation will revolve around the performance based atmosphere of the music studio, department recitals, or MUS 220. Possible content and delivery areas may include:

- a) An examination of performance practices relative to a specific musical work under preparation by the individual student
- b) A historical overview of the above work
- c) A theoretical/analytical examination of the above work
- d) A comparison/evaluation of available recorded versions of the above work
- e) A critical review of a concert or recital
- f) An examination of the lyrical translation and/or theatrical implications relevant to a performance.

Other potential presentation topics would be discussed/approved by the studio instructor who will oversee all oral communications work done by majors under his purview.