

SUNY-Oswego



Music Department

Student Handbook

2013-2014

A Message from the Chair

I would like to take this opportunity to welcome each of you to the State University of New York at Oswego, Department of Music.

This handbook has been developed for you in order to answer many of the questions you have about us. Please take some time to carefully read the information contained on the following pages and keep this handbook for future reference. You are part of a most exciting academic and performance program with many opportunities for involvement. Please do not hesitate to contact me if you have questions. You can either drop by during my posted office hours or e-mail me for an appointment at todd.graber@oswego.edu.

As musicians, you are part of a challenging and exciting venture, communicating through one of the most abstract of all arts to audiences as a performer, composer/arranger, academician and technician. I wish you a productive and successful academic year.

Dr. Todd Graber
Department Chair

ADVICE FROM MUSIC MAJOR GRADUATES

Because this is a relatively small department, the faculty members know individual students and can work with them on a one-to-one basis. Take advantage of this. Also take advantage of the opportunity to try new things.
Music and Education Major, December '98

Things I wish I had known when I was a student: 1) If you are going to do an individual (senior or other) recital, begin preparing far in advance! 2) Take advantage of the MIDI lab. There is a wealth of material and potential learning in that one room. 3) Practice makes perfect. Rainy days, snowy and cold days, windy days, and stifling hot days, all count. 4) There is a wealth of information and opportunities available--use them! Music and Psychology Major, May 2001

Consider becoming involved with student groups (such as Mu Beta Psi) early in your college career. The support and friendships are invaluable. Practicing is essential. Playing in the student recitals is stressful, but remember your teachers and peers are supporting you. I gained confidence and self-assurance in life from playing in those recitals. Take advantage of all the musical events. Most are free; those that do charge a fee are "dirt cheap" compared to what you'll pay on the outside. Learn from and seek support from other students. The music department has an incredible number of resources and dedicated faculty members at your disposal. Take advantage of all that's offered to you. **THE MOST IMPORTANT THING I LEARNED:** The professors of the Music Department are so knowledgeable, generous, loving, nurturing, such dear friends; a shoulder to cry on, and a gentle, yet firm guide. Take advantage of this. Music Major, May '96

TABLE OF CONTENTS

I. OVERVIEW

A Message from the Chair	2
Advice from Music Major Graduates	2
Table of Contents	3
Our Prospectus/Our Students.....	4
Time Commitment/Career Opportunities/Faculty.....	4
Outlook/Curriculum/Student Organizations	5

II. DAILY LIFE

Advisement/Add and Dropping a Class.....	6
Independent Study/Attendance/StudyTime Scheduling	7
Convocation/Student Recitals	8
College Orchestra Concerto Competition/Juries.....	9
Performing Organizations - Choral Music	9
Instrumental Music/Lockers/Rentals & Loans.....	10
Practice Rooms/Scholarships.....	11
Lost & Found/Finding your way around Tyler.....	12

III. BASIC REFERENCE INFORMATION

Faculty Info.....	13
Adjunct Faculty/Professional Staff	14
Faculty/Staff Directory.....	15
Music Related Careers.....	16
Curriculum	17
Music MAJOR Requirements	18
Learning Agreements	19
Learning Agreements (continued)/Writing Requirements.....	20
Capstone/Music MINOR Requirements	21
Piano Proficiency	22
Certificate of Specialized Study in Piano	22
PORTFOLIOS	23

APPENDICES

Departmental Student Recital Form	24
Audio Services Request Form	25
CAPSTONE Research Project	26
CAPSTONE Performance Project	27
CAPSTONE Internship Project	30

OUR PROSPECTUS

The State University of New York at Oswego, Department of Music, desires those individuals interested in combining a rigorous program of pre-professional training as music majors with a broad-based program of academic studies in the liberal arts. We have found that the combination of rigorous training in music, the liberal arts, and all-college electives, which can enhance and augment the major, will help to develop the total musician for the 21st Century. Our music major program has at its center core requirements in music theory, music history and literature, applied studio study, and performing ensembles. There is also a class piano requirement for non-pianists, as keyboard facility is absolutely necessary to an understanding, analysis and evaluation of music and the musical process. The department currently serves approximately 60 majors, double majors and minors, and serves an additional 1200 all-college students (majors in other disciplines) in its academic classes, applied studios and performing ensembles.

OUR STUDENTS

Many students come to Oswego to major in music with a strong pre-collegiate background (including years of applied study on their instrument(s)), as well as considerable experience in their high school choral and instrumental performing organizations. The department also enrolls undeclared majors who have studied music but are undecided as to career choice, or wonder if they possess the necessary skills. The department is flexible so as to allow for some tailoring of courses to meet individual needs. A student with minimal background in music theory or performance can become competitive in our program. It really depends on how "hungry" the student's appetite is for music. Our department is competitive. Our mission is to train and develop students to produce, analyze and comprehend music of high quality. Our students embrace the process--whether majors, minors or non-majors.

TIME COMMITMENT

Being a musician takes real time and commitment if the musical product that is produced is of high quality. Music majors are among the busiest students on any college campus. Practice on one's instrument, ensemble rehearsals, recitals and performances, and academic study occupy a real "work week." Prospective music majors at Oswego need to know this. Our expectations are high, and we want to insure a quality product.

CAREER OPPORTUNITIES

Our graduates over the past several decades have found real success in graduate music programs at prestigious institutions across the country; as studio teachers and performers, and also in the music/business industry (recording, publishing, merchandising and retailing, sound reinforcement, music technology). One of the strengths of our program is the ability to combine a music major or minor with a major or minor in other disciplines, something almost impossible in a conservatory. This interdisciplinary study, often with internship opportunities, allows our graduates to be competitive in a wide variety of music and music-related careers. All programs can be completed in the normal four years. Please see the "Related Careers in Music" information at the back of this handbook.

OUR FACULTY

An experienced and dedicated faculty provides close advisement and mentoring to music majors and minors. The majority hold doctorates from prestigious schools such as the University of Michigan, Cincinnati College-Conservatory of Music, Indiana University, Rutgers University, University of Missouri (Kansas City), Florida State, Ithaca and the Eastman School of Music. The faculty is listed at the back of this handbook. Students are encouraged to mentor closely with their faculty advisor, both on a formal and informal basis.

OUTLOOK

We are proud of our past and present, and seek to be competitive for the future. As an accredited member institution of the National Association of Schools of Music, we must maintain rigorous standards as set forth by this organization.

CURRICULUM

We offer the following Degrees:

Music- BA Degree

Music- Minor

Certificate of Specialized Study in Piano

Recording and Sound Design- Interdisciplinary Minor

Arts Management Minor

Expressive Arts Therapy Minor

Please go to http://www.oswego.edu/music/degree_programs.html for most updated information pertaining to these degrees.

STUDENT ORGANIZATIONS

Mu Beta Psi is a national honorary music fraternity. Membership is open to both men and women. It is a service fraternity encouraging fellowship among musicians and is devoted to the study and performance of music. They assist the department in a myriad of ways. For information on the national organization, go to:

<http://mubetapsi.org>

Pi Kappa Lambda is a national music honor society. It offers membership by nomination of faculty society members based on outstanding scholarly achievement and musicianship. For information on the national organization, go to: <http://www.achsnaatl.org/pkl.html>

In addition, all of the major performing ensembles are a part of the all-college Student Association. As such they are required to have a charter, a constitution, and to elect officers. This presents opportunities for student leadership in each of the ensembles.

Advisement

Advisement is an integral part of your career here. You will be assigned an academic advisor in the department, and it is your responsibility to meet with that individual concerning course scheduling every semester. Departmental advisors hold pre-advisement meetings for all majors and minors in October or November for the following Spring semester; and in March for the following Fall semester. Please log in to DEGREEWORKS for information about your assigned advisor and please make sure to contact them. The advisement appointment is most important--here you go over your previous and past semester program, schedule courses for the following semester so that you can officially REGISTER, and to check progress toward all degree requirements. Failure to do this means you are "out of the loop." Advisors will send out e-mail notices in order to schedule appointments. If you are not contacted, please notify the chair. Make sure you attend!

- All students with first semester JR standing MUST meet with their advisors as there is a special PIN # which must be used in order to register that semester. This PIN will not be given out over the phone or e-mail so please make sure to contact your advisor.
- For more helpful hints, links to important forms, etc. please visit: <http://www.oswego.edu/music/advisement.html>

Double Majors- Students who wish to double major on campus are encouraged to do so but careful planning is necessary as there is less flexibility in taking electives. For those with double majors, or music majors with a minor in another discipline, you need to contact advisors in both departments prior to registration, so that a complete and comprehensive record of your courses can be kept. Music minors with a major in another discipline need to do likewise with their music advisor.

IMPORTANT: You have the option of claiming which major is your FIRST major and which is SECOND. This does make a difference! When double-majoring, students only need complete the writing courses associated with the first major. They are exempt from the second major writing courses. Also, the primary major advisor is responsible for assisting you with Gen Ed requirements. The second major advisor will only be concerned with major requirements.

The music faculty is a caring one and is committed to developing student talent and academic interest. Advisement is ongoing. You should consult with your advisor from time to time throughout the semester and discuss how you are doing in coursework. Remember--you can save a lot of grief later on if you solve problems early on! Advisors are there to help you make satisfactory progress toward the degree.

ADDING AND DROPPING COURSES

Please make every effort to take those courses for which you and your advisor have planned, and for which you have registered. Dropping and adding of courses "willy-nilly" at the beginning of the semester may only cause problems later on. You may find yourself out of sequence, or missing core requirements. Stay with your program!

If, during the first two or three classes, you find that a course is too far advanced, and you have no chance for academic progress, go immediately to the instructor of that course and to your advisor to plan a strategy. It may be that you will need to drop, and add another course later on. At any rate, meet with these people. Remember that many times your initial fear of a particular course can be alleviated quickly by an appointment with the instructor involved, and your academic advisor. Do it!!

INDEPENDENT STUDY

The department will allow Independent Study credit in extremely specialized areas not covered by our program, and related to the discipline. This is granted only after consultation with the faculty member you are proposing to do the study with, your academic advisor, and the department chair. While faculty members generally welcome the opportunity to work individually with students, they do not receive any additional compensation or release time for this time consuming activity; they do it out of a real commitment to students. It is important, therefore, that approval for an Independent Study be sought only in very special circumstances by a motivated student or students. A written contract containing student learning outcomes and objectives will also be required. Final approval for this must come from the Chair of the department.

ATTENDANCE

Your education is costing someone a great deal of money. The Music Department expects you to be in attendance for all music classes, all ensemble rehearsals, all studio and class lessons, and all classes in subject areas outside the department. There will likely arise, at some point in your college career, an extenuating circumstance such as illness, family emergency, field trip in another class, touring with one of our performing ensembles or other situation, that will require your absence from class or classes. If you know about this beforehand, let the instructor involved know so that you won't be penalized or your penalty will be minimal. If you awake and are sick, call the instructor's office to let them know. Consult with the instructor upon your return to classes regarding missed work so that you do not fall behind. It is your responsibility to do so. Statistics compiled over the past three decades show that those students with high rates of absenteeism and/or tardiness run a significant risk of low grades or even failure. This is a real tragedy--don't be a negative statistic. You DO get credit for simply showing up! Each professor is responsible for setting an attendance policy for his/her classes. Make sure that you understand it. The overall departmental policy, however, is: on time all the time for classes, rehearsals, and lessons.

STUDY TIME AND SCHEDULING

Statistics provide evidence that academic progress is far more likely to take place when students faithfully spend at least two hours of outside class preparation for each hour spent in class. Typically this means that if you are taking four academic courses at three credit hours each (12 hours of in-class time), you will need to spend at least 24 hours per week of outside class preparation time. Schedule your study time accordingly; some students will need more time per week--do what you have to do! Outside preparation for performing ensembles will vary from ensemble to ensemble, from week to week, from person to person--do what you have to do! Work towards accomplishing what you think you SHOULD do, not only what is told to you to do. Exceed your own expectations and you'll always come out on top.

For studio lessons, your instructor will tell you what is expected/required. Most students will need, as an absolute minimum, one hour of practice per day on their principal applied instrument in order to satisfy studio requirements. Consistency of practicing is critical. Going into the practice room a couple of hours before your lesson and "learning" your assignment to a level that you think will be adequate to get by is only cheating yourself! Aim for some significant amount of practice time at least six days per week. A small amount of practice everyday is more affective than 2-3 hours at once. Our ability to focus on a single task lessens as the time spent lengthens. If you do practice for extended periods of time make sure to take breaks and be sensitive to possible discomfort, pain and injuries. You CAN do yourself harm by overpracticing incorrectly. Practice smart.

In view of these ideas, you are probably wondering if there is any free time. Yes, and decent amounts of it. But you need to organize your time. Please think of your professional occupation during your college years as "learner and seeker of knowledge and skills." In the current world of work, many successful individuals will spend from 55 to 65 hours per week at their chosen careers. As a music major; factoring in classes, lessons, rehearsals, study time, and practice time; you may very well find that a similar number of hours is necessary. Such time, utilized in an effective manner, will go far to ensure your success as a student and beyond. We expect and want you to socialize, make new friends, and in general "have a life." And there is lots of time for that, if you organize your time. Music students and pre-med students are traditionally the busiest undergraduates on any campus anywhere. Quality and excellence take time!

Helpful HINT: Check out the book "Outliers" by Malcolm Gladwell. From studying very successful people in many different fields, he has come to the conclusion that it takes ten years or approximately 10,000 hours (1000 hrs/year or 3 hours a day) to become an expert in one's field. <http://www.gladwell.com/outliers/>

CONVOCATION

All music majors and minors must register in Mus 220 - Convocation for a minimum of 4 semesters. Convocation is a class in which each student is exposed to varying types of music and varying levels of music making from amateur/student-level to faculty/professionals. Meeting once a week with other majors/minors, students experience student recitals, faculty previews of recitals, informances, academic advisement sessions, career opportunities, and professional development concerts. Additionally, students have outside concert attendance requirements for the course. Music majors present oral reports on a wide variety of topics to increase their oral communication skills.

STUDENT RECITALS

Studio Recitals: Most private studio teachers require an outside meeting of all their students. In these studio classes, students have their first opportunity to perform for others in a less formal setting.

Student Recitals: The department sponsors a series of three student recitals each semester during Convocation. Students who perform in these recitals have already successfully performed in a studio recital. It is required that all music majors perform on at least one student recital during the course of the year.

Quest Recital: The top performers from the year's student recitals are invited to be showcased on the Honor's recital held on the annual Quest day. These outstanding performers are selected by the faculty. Those students having successfully auditioned for and performed on the Collage concert are asked to perform on the Quest recital as well.

Senior Recitals: Although not required, a senior recital provides a great opportunity to demonstrate what you have learned as a music major and is one option for a "Capstone Experience." An entire recital presented by one person can NOT be thrown together in a few weeks. It takes months to do it right and generally are most successful if the student has continued taking applied lessons throughout their four years of study. The department has a detailed procedure for presenting senior recitals. Please see the Senior Recital Checklist in the back of this handbook for detailed information and dates. The initial approval by your studio teacher is required near the middle of the semester prior to the semester in which you are planning to do the recital. There are a series of deadlines to be met and approvals to be signed in planning for the recital. Complete details are available in the department office. Talk to your studio teacher very early if you are interested in doing one of these recitals.

COLLEGE ORCHESTRA CONCERTO COMPETITION

Occasionally, the Music Department sponsors a concerto competition that provides an opportunity for the winner or winners to perform a major work with the College-Community Orchestra as a soloist. It is open to all full-time undergraduate SUNY Oswego students who are music majors or minors and/or a student in an applied studio and/or a member of a regular music department ensemble. A preliminary audition, usually held in December, is judged by department faculty members and serves as a screening process for the finals. Finals, usually held in February, are evaluated by judges hired from outside the department who are of significant musical stature in the region. Prelims and finals must be done with piano accompaniment and the finals must be done with piano accompaniment and from memory. The finals competition is open to the public. This is a highly competitive event and requires rigorous and lengthy preparation. If you are interested in participating, you should talk with your studio teacher and the orchestra director at least a year in advance of the preliminary round of competition. Details are available from the music department office, your studio teacher, or the orchestra director.

JURIES

Juries are cumulative exams in the form of a performance. They are required at the end of each semester for all students taking private lessons. Each studio instructor determines the exact content of each of his/her student's jury so that it reflects that student's individual skill level. Generally, the jury consists of technical fundamentals (scales, etc.), and etude or study piece, and one or more solo works. Each student is evaluated by a two/three-judge panel whose written evaluations are provided to the students for examination and discussion with their instructors. The resultant grade then comprises a portion of the student's cumulative grade for the semester. If students do not show continued growth and development due to inadequate practice/preparation, their instructor may dismiss them from the studio, ultimately resulting in their dismissal from the music major degree program. Be sure to consult with your studio instructor early in the semester regarding the expectations for your jury.

PERFORMING ORGANIZATIONS

There are many opportunities for performing in ensembles in the department. Our applied teachers direct, for example, a brass ensemble, flute ensemble, and percussion ensemble. Wind Ensemble members are often formed into a variety of smaller ensembles. String ensembles of various sorts are often developed. You may register for either one credit or zero credit for any ensemble. The zero credit registration is primarily useful if you are at overload status. The enrollment appears on your transcript with a grade but does not count toward credits earned or in your GPA. All credit-bearing performing organizations perform at least once each semester, usually in Waterman Theater. Some organizations perform more; some tour as well. Appropriate attire varies from ensemble to ensemble; your director will inform you.

CHORAL MUSIC AT OSWEGO

COLLEGE CHOIR Dr. Mihoko Tsutsumi, Director

This 60-80 member group is the major choral organization and performs a wide variety of music from all eras. The tradition of the Oswego College Choir is very strong. An audition is required. For more information or to arrange an audition contact the Music Department Office at 315-312-2130 or at mihoko.tsutsumi@oswego.edu.

STATESINGERS Dr. Mihoko Tsutsumi, Director

The StateSingers provide an opportunity for the advanced singer to explore challenging repertoire for the small ensemble. They perform repertoire from jazz to pop to Renaissance Madrigals to Broadway. An audition is required. For more information or to arrange an audition contact the Music Department Office at 315-312-2130 or at mihoko.tsutsumi@oswego.edu.

FESTIVAL CHORUS Dr. Mihoko Tsutsumi, Director

This is an organization of 75-125 members open to all singers from the college and community. Its purpose is to provide an experience in performing the large choral-orchestral works from the oratorio repertoire. Concerts are presented with the College-Community Orchestra or with professional orchestras. No audition is required. For more information contact the Music Department Office at 315-312-2130 or at mihoko.tsutsumi@oswego.edu.

INSTRUMENTAL MUSIC AT OSWEGO

COLLEGE-COMMUNITY ORCHESTRA Dr. Juan Francisco La Manna, Director

The College-Community Orchestra is an auditioned ensemble which performs the standard orchestral and choral/orchestral repertoire. In addition, they sponsor the Concerto Competition. For more information contact Professor La Manna at 315-312-2978 or at juan.lamanna@oswego.edu.

COLLEGE CONCERT BAND Trevor Jorgensen, Director

The College Concert Band is an auditioned ensemble ranging in size from about 45-60 members in any given year. The band plays a wide variety of music including marches, orchestral transcriptions, medleys of movie and Broadway show tunes, as well as original contemporary wind and percussion music. It presents one major concert near the end of each semester. From time to time, smaller ensembles ranging from quartets to full woodwind, brass, or percussion ensembles are formed from the existing membership. Auditions are held immediately at the beginning of each semester. For more information contact Trevor Jorgensen at 315-312-2981 or at trevor.jorgensen@oswego.edu.

OSWEGO STATE JAZZ ENSEMBLE Eric Schmitz, Director

This 17 member auditioned band performs the old and new literature for "Big Band" both on and off campus. For more information contact Professor Schmitz at 315-312-2980 or at eric.schmitz@oswego.edu.

LATIN JAZZ ENSEMBLE Eric Schmitz, Director

This 17 member auditioned band performs the old and new literature for "Big Band" both on and off campus. For more information contact Eric Schmitz at 315-312-2980 or at schmitz@oswego.edu.

INSTRUMENT LOCKERS

Instrument lockers are located near Room 41, in Room 38 and adjacent to Studio #2. They are provided without charge. However, you must provide your own lock. Please see the departmental secretary about your needs and a locker will be assigned you. Your locker must be registered. Please see the signs throughout the locker room for information on how to do so. Unregistered locks are cut off periodically; be sure to register yours. The department does not have facilities for storing personal drum sets, synthesizers, speakers, amps, or guitars. See Trevor Jorgensen.

INSTRUMENT RENTALS AND LOANS

A limited number of instruments are available for rental or loan. Instruments traditionally loaned without charge by schools (oboes, bassoons, baritone saxophones, French horns, tubas, string basses, etc.) can be signed out one semester at a time. Other instruments such as flutes, clarinets, alto saxophones, trumpets, trombones, violins, etc.; can be rented for a nominal charge of \$35 per semester--a low rate. This fee is used toward the maintenance and repair of these instruments. See your studio teacher or ensemble director for details.

PRACTICE ROOMS

A number of student practice rooms are available on the lower level at the front of Tyler Hall. These rooms are open to any SUNY Oswego student on a first come, first served basis. Certain rooms are designated for use only by pianists and percussionists and are locked when not in use. The practice rooms are open whenever Tyler Hall is open-basically, 7:00 AM until about 11:00 PM. You must abide by the practice room rules as posted on each room. Failure to do so will result in the revocation of your privilege to use them. Faculty members, custodians, and campus security may ask you for identification. This is for your own protection. If you see/hear others abusing the equipment or the rooms in general, please report the incident to a faculty member. Tyler Hall rehearsal rooms and classrooms are for use by Music Department-sponsored groups only. All other groups not sponsored by the department may, with specific permission of the chair, be permitted access.

SCHOLARSHIPS

For available Scholarship opportunities please check: <http://www.oswego.edu/music/scholarships.html>

Maurice O. Boyd Award

For a music major or minor in honor of the long-time former chair of the Music Department and director of the Oswego State Symphonic Choir. \$650.00

Music Memorial Scholarships - a general scholarship fund for outstanding music majors. Awards vary.

Diane Lucy Ouckama Memorial

For students who excel in music theatre and are majoring or minoring in music or theatre. \$400.00

Carapetyan Voice Scholarship

For Music Major in Voice; GPA 3.0; involvement in vocal groups/applied voice; Capstone Recital required in SR. year. \$425.00

Sophie Sarat Welling 34 Memorial Scholarship

An award given to junior music majors or minors who are actively involved in a choral ensemble, music theater or opera. \$750.00

Oswego Festival Chorus Scholarship - for a current member of Festival Chorus with a minimum of two semesters previous involvement in the Chorus. \$400.

Carlos Monobianco Scholarship

In honor of the well-known former guitar instructor at SUNY Oswego; it is generally given to an outstanding student guitarist. \$400.00

Orchestra Society Award - for a student member of the orchestra. \$300

The "Doc" Soluri Memorial Endowed Scholarship

An award given to a sophomore or junior music and/or theatre major or minor who demonstrates through performance a high level of achievement and potential in music theatre or music. \$500.00

Freshman Scholarship Award - for students who are admitted to SUNY Oswego and declare music as their major or minor. Awards vary.

TO APPLY, CONTACT THE MUSIC DEPARTMENT OFFICE or TALK TO FACULTY MEMBER

LOST AND FOUND

Please turn in found items to the department office. For lost items check with the department office, the Tyler Hall custodians, or University Police at Ext. 5555.

FINDING YOUR WAY AROUND TYLER HALL

Finding your way around Tyler Hall is easy once you get the hang of it. Tyler is basically a big square with three floors. The main halls are near each side of the square. Note: front faces east toward Culkin and Hewitt Union; back faces west; north is the lake side; south faces towards Glimmerglass.

The Lower Level contains faculty studios, practice rooms, the recording studio, and rehearsal rooms. The studios and practice rooms are on or near the front side. The rehearsal rooms (40 and 41) and the recording studio are on or near the back side. All rooms have one or two digits.

The First Floor (main/entrance level) contains the MultiPurpose Room 101, Room 102 (where some music classes are held), the Music Department office, and faculty offices. All rooms are in the 100 series.

The Second Floor contains music classrooms, Piano lab, and the MIDI lab, all on the back side. All rooms are in the 200 series.

There is an elevator near the middle of the north hallway. Ladies restrooms are located near the middle of the south hallway on the first and second floors and near the northeast corner of the lower level. Mens restrooms are located near the middle of the north hallway on the first and second floors and near the southeast corner of the lower level.

The Music Department shares Tyler Hall with the Art and the Theater Departments.

FACULTY

Robert Auler	DMA Cincinnati College-Conservatory of Music Studio piano, Piano Class, Music Theory
Daniel Barach	MM University of Illinois Music Literature, Alexander Technique, Viola/Violin Studio
Todd Graber	DMA University of Michigan Chair of Music Department Applied Voice
Trevor Jorgensen	MM University of Northern Iowa Director of Wind Ensemble Woodwind Studio, Music Literature
Juan La Manna	DMA University of Missouri/Kansas City Director of College/Community Orchestra Piano Studio, Piano Class, Conducting, Music Literature
Julie Pretzat	DMA Cincinnati College-Conservatory of Music Associate Dean - College of Communication, Media and the Arts Advanced Theory
Mihoko Tsutsumi	PhD Philosophy/Music Education-Florida State University Director of Choral Activities Vocal Ensembles, Aural Skills and Musical Direction for Musicals
Eric Schmitz	ABD Eastman School of Music Director of Oswego State Jazz Ensemble, Jazz Arranging, Music Theory
Jonathan Shallit	MM Hartt College of Music, University of Hartford Music Theory and Literature, Violin
Marilynn Smiley	PhD University of Illinois Musicology, Music History and Literature

ADJUNCT FACULTY

Robert Allen	MM - University of Southern Mississippi Music Literature
Richard Balestra	MM Ithaca College Guitar Studio, Guitar Ensemble, Guitar Class
Terrance Caviness	MM Northwestern Brass Studio, Brass Ensemble
Colleen Dailey	MM Crane School of Music, Potsdam Music Literature
Jackie Darvill	MS Syracuse University Cello, Violin (beginning)
Rebecca Horning	BA Mansfield University Piano Class, Staff Accompanist
Nancy James	MM New England Conservatory Applied Voice
Kristen Jorgensen	MM Northern Illinois University Flute, Music Literature
Elisabeth Kisselstein	MA Ithaca College Voice, Music Theatre Workshop, Voice Class
Thomas McGrath	MA Syracuse University Percussion, Percussion Ensemble
Mack Richardson	MM Cincinnati College-Conservatory of Music Music Literature, Oswego Opera Director
Danny Ziemann	MM Eastman School of Music Bass

PROFESSIONAL STAFF

Sally Vanburen	Department Secretary
Josh Russell	Audio Recording Engineer/Sound Reinforcement
Robert Senko	BA Crane School of Music, Potsdam Piano Technician
Dan Wood	MSED Suny Oswego Senior Program Specialist- Audio Coordinator of Audio Recording and Design Minor, MIDI Supervisor

FACULTY/STAFF DIRECTORY

(All offices/studios are in Tyler Hall. Offices on first floor, studios in basement. All extensions use prefix: 312-)

Auler, Robert	Studio 4	2977	robert.auler@oswego.edu	piano
Balestra, Richard	Studio 10	2982	richard.balestra@oswego.edu	guitar
Barach, Daniel	#113	3032	daniel.barach@oswego.edu	viola
Caviness, Terrance	Studio 30	2974	terrance.caviness@oswego.edu	brass
Dailey, Colleen	#114	2983	colleen.dailey@oswego.edu	music literature/history
Darvill, Jackie	Studio 3	6283	jacqueline.darvill@oswego.edu	cello
Graber, Todd	#107 & Studio 1	2976	todd.graber@oswego.edu	voice
Horning, Rebecca	Studio 28	3253	rebecca.horning@oswego.edu	piano class/accompanying
James, Nancy	Studio 2	????	nancy.james@oswego.edu	voice
Jorgensen, Kristen	Studio 2	2975	kristen.jorgensen@oswego.edu	flute
Jorgensen, Trevor	Studio 5	2980	trevor.jorgensen@oswego.edu	woodwinds/wind ensemble
La Manna, Juan	#117 & Studio 7	2978	jlamanna@oswego.edu	piano/orchestra
McGrath, Tom	Studio 22	3052	thomas.mcgrath@oswego.edu	percussion
Richardson, Mack	#114	2983	mack.richardson@oswego.edu	music literature/history
Russell, Josh	#116	3058	josh russell audio@gmail.com	audio recording
Schmitz, Eric	#121 & Studio 27	2981	eric.schmitz@oswego.edu	percussion/jazz ensembles
Senko, Robert	Studio 26	3245	robert.senko@oswego.edu	piano technician
Shallit, Jonathan	#110	2979	jonathan.shallit@twcny.rr.com	music literature/history
Smiley, Marilyn	#115	3054	marilyn.smiley@oswego.edu	music literature/history
Tsutsumi, Mihoko	Studio 6	2968	mihoko.tsutsumi@oswego.edu	voice/choirs
Vanburen, Sally	#106	2130	sally.vanburen@oswego.edu	secretary
Wood, Dan	#119 & Studio 40A	2985	daniel.wood@oswego.edu	recording technology
Ziemann, Danny	Studio 3	6283	danziemann@gmail.com	bass

Note: If you are trying to contact a Professor with both an office and studio, the telephone rings into both places. Offices are where advising and office hours occur. Studios are where applied lessons are taught.

MUSIC-RELATED CAREERS - DOUBLE MAJOR AND/OR MINOR POSSIBILITIES

Music and Psychology	Music Therapist, Music Psychologist, Testing and Measurement
Music and English	Music Criticism, Publishing, Song writing, Editor
Music and Economics	Performing Arts Management, Tour Managers, Booking Agents, Publishers, Recording Companies
Music and Communication	Audio Technology, Audio Engineering, Broadcasting, Recording Studios Industries, Music Industry, Public Relations work
Music and Anthropology	Ethnomusicology
Music and Sociology	Music and Social Work, Music Therapy
Music and Theatre	Performing, Music Theatre Production
Music and Languages	Musicology, Vocal Performance, Song Writing
Music and Philosophy	Music Criticism, Musicology
Music and Physics	Acoustics, Recording and Audio Engineering
Music and Computer Science	Research in Music, Electronic Music, Music Theory, Science MIDI Applications, Music Publishing & Arranging
Music and History	Musicology, Music Librarian, Church Musician
Music and Art	Humanities, Fine Arts, Musicology, Music Copying, Graphics for Music Recordings/CDs, Publicity, Design
*Music and Business	Performing Arts Management, Tour Managers, Booking Agents, Music Store Management or Sales, Publishing, Recording Co.
*Music and Education	Public School Music Teaching (graduate required for certification)
*Music and Audiovisual	Audio Technologist, Communications and Tech.
*Music and Technology	Instrument Repair and Design
Music and Museum Studies	Museum Curator, Director, Programmer, Music Consultant
*Music /Afro-American Stud.	Ethnomusicologist
*Music and Medieval Studies	Musicology
Music and American Studies	Musicologist

*Possible with only a music major and a minor in the related subject.

Curriculum

Music Department offerings are designed to provide a wide range of experiences in music history and literature, music theory and performance. Music history and literature deal with music of all periods and its place within historical, political and cultural developments. Music theory is the study of the components and structure of music. Performance makes the score come alive as one of the performing arts. All music classes and lessons are open to qualified students, regardless of major. Unlike most music schools or departments, there is no additional instructor cost to students for private studio lessons.

Please look carefully at the following curriculum. The two areas that confuse some students are the **Learning Agreement** (12 hours) and the **Capstone Project**. The "Learning Agreement" is basically 12 hours of electives that can be decided upon by each individual with assistance from their advisor- usually sometime during their Sophomore year. These electives can be chosen to reflect the student's interest in pursuing Jazz Studies, Performance, Recording Technology, etc. Please note that once decided upon, the courses chosen for the Learning Agreement can be sent to the registrar by your advisor so that they become part of your major checklist in DEGREE WORKS.

Up to 54 hours may be taken in music and credited toward the 122 hours required by SUNY Oswego for graduation. Indeed, many music majors take more than 54 hours of music credits. Please note, however, that the total number of credits for graduation (122) will need to increase by the same number of music hours over 54. EXAMPLE: If you have accumulated 60 MUS hours and 62 non-MUS hours, you might think you have enough hours to graduate as the two total 122 hours. However only 54 of the 60 MUS hours are allowed so $54+62=116$ hours or 6 hours shy of graduation. If this seems complicated, remember this: You must have 68 non-MUS credit hours on your transcript to graduate. The new DEGREE WORKS report keeps track of these all-college hours for you.

Important note for music majors and minors: Not all courses are offered every semester. It is essential that you meet with your advisor every semester for advice on staying in a proper sequence of courses. Failure to do this may result in you not being able to complete your degree in the time that you are expecting to do so.

To assist with planning please check the FOUR YEAR COURSE SCHEDULE that is posted on the Music Dept. Advising Page. <http://www.oswego.edu/music/advisement.html> This is a schedule of proposed classes and when they will be offered the next four years.

Important numbers: 122 credit hours to graduate
 68 of your total hours must be non-music courses
 42 is the minimum number of upper division credits needed (300 and 400 level courses in any discipline). These can be a mix of music and non-music classes.

MUSIC MAJOR REQUIREMENTS

Music major 42-44 sh

Core requirements: 30-32 sh

Music Theory: 12-14 sh

MUS 104 - Aural Skills I (offered in Fall) 0-1

MUS 204 - Aural Skills II (offered in Spring) 0-1

MUS 200 - Intermediate Music Theory I (offered in Fall) 3

MUS 201 - Intermediate Music Theory II (offered in Spring) 3

MUS 300 - Advanced Music Theory I (offered in Fall) 3

MUS 301 - Advanced Music Theory II (offered in Spring) 3

Music History/Literature: 9 sh

MUS 113 - Intro to Music Literature 3

MUS 310 - Music History Survey I (offered in Fall) 3

MUS 311 - Music History Survey II (offered in Spring) 3

Applied Music: 7sh

MUS 206 - Introduction to MIDI (offered in Spring) 3

Studio Instruction -4 semester minimum 4

Ensemble- 4 semester minimum 0

Mus 220 Convocation - 4 semester min. 0

*All majors must pass a piano proficiency test to graduate

MUS 496 - Capstone (see page 18) 2 sh

B. Electives (under advisement)

Learning Agreement 12 sh

Before the beginning of their Junior year, each student will meet with their advisor and choose one of the following learning agreements (details on following page). These electives within the major will then be listed in DEGREEWORKS along with other requirements for the degree.

Music History and Literature

Music Theory

Jazz Studies

Audio Production

Performance Studies

C. Cognate Requirements: None

Music History and Literature Learning Agreement

Choose 4 from:

MUS 307 - Music and the Theater	3
MUS 312 - Music in the Baroque Era	3
MUS 313 - Music in the Classic Period	3
MUS 314 - Music in the Romantic Era	3
MUS 315 - Music of the 20th Century	3
MUS 316 - American Music	3
MUS 317 - Evolution of Jazz and Rock	3
MUS 319 - Piano Literature	3
MUS 320 - Renaissance Music in Italy	3
MUS 323 - Women in Music	3
MUS 329 - Music and Politics	3
MUS 413 - Beethoven	3

Music Theory Learning Agreement

Choose 4 from:

MUS 302 - Orchestration	3
MUS 303 - Conducting I	3
MUS 304 - Contemporary Improvisation	3
MUS 305 - Jazz Composition/Arranging	3
MUS 306 - Composition	3
MUS 400 - Form and Analysis	3
MUS 403 - Conducting II	3

Jazz Studies Learning Agreement

MUS 3xx - App. instruction (by adv.)	2 [required]
MUS 333 - Beginning Jazz Piano	2 [required]
MUS 495 - Jazz Ensemble (additional)	2 [required]

Choose 2 from:

MUS 301 - Adv. Theory II	3
MUS 304 - Contemporary Improvisation	3
MUS 305 - Jazz Composition/Arranging	3
MUS 317 - Evolution of Jazz and Rock	3

Audio Production Learning Agreement

MUS 206 - Intro to Music Technology	3 [required]
MUS 382 - Recording Technology I	3 [required]
MUS 397 - The Business of Music	3 [required]

Choose 1 from:

MUS 117 - Intro to Mus List: Rock, Pop, Jazz	3
MUS 317 - Evolution of Jazz and Rock	3
MUS 383 - Recording Technology II	3

Performance Studies Learning Agreement

MUS 3xx - App. Instruction (4 addl sem.)	4 [required]
MUS 29x/49x - Ensemble (2 addl sem.)	2 [required]

Choose 2 from the following:

(Electives under advisement with area teacher: Piano, Voice, Instrumental)

MUS 302 - Orchestration	3
MUS 303 - Conducting I	3
MUS 319 - Piano Literature	3
MUS 333 - Beginning Jazz Piano	3
MUS 345 - Music Theater Workshop	3
MUS 403 - Conducting II	3
MUS 435 - Piano Pedagogy	3
MUS 488 - Efficient Body Use in P.A.	3
MUS xxx - Vocal Pedagogy	3

Writing Requirements

(1 required)

- Mus 101 - Worlds of Music
- Mus 110 - Introduction to Music Listening through Folk & Classical
- Mus 117 - Introduction to Music Listening through Jazz, Rock, Pop
- Mus 230 - Beginning Piano Class
- Mus 240 - Beginning Voice Class
- Mus 241 - Intermediate Voice Class

(1-3 required)

- Mus 288/488 - Efficient Body Use in the Performing Arts
- Mus 301 - Advanced Music theory
- Mus 302 - Orchestration
- Mus 307 - An Introduction to Opera
- Mus 312 - Music in the Baroque Era
- Mus 313 - Music of the Classic Period
- Mus 314 - Music of the Romantic Period
- Mus 315 - Music of the Twentieth Century
- Mus 316 - American Music
- Mus 319 - Piano Literature
- Mus 320 - Renaissance Music
- Mus 323 - Women and Music
- Mus 329 - Music and Politics
- Mus 382 - Recording Technology I

(1 required)

- Mus 310 - Music History I
- Mus 311 - Music History II
- Mus 317 - Evolution of Jazz & Rock
- Mus 400 - Form & Analysis

CAPSTONE

Music Majors must complete a capstone experience in one of the following areas: performance, internship, or research project. 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.

This project will be completed in the final 2 semesters although it is not too early to begin plans in the Junior year. All students must register for MUS 496 - 0 credits in their penultimate semester. This course meets once a week and will lay the groundwork for the actual project. In the final semester, the student will register for a special section of MUS 496 with their mentor who will assist in the completion of the actual project.

For more information, see the Capstone Appendix in this handbook.

MUSIC MINOR REQUIREMENTS

Music Minor 24 sh

A. Core requirements 17 sh

Music Theory 6 sh

Mus 200 - Intermediate Music Theory I (offered in Fall) 3

Mus 201 - Intermediate Music Theory II (offered in Spring) 3

Music History/Literature 9 sh

Mus 113 - intro to Music Literature 3

Mus 310 - Music History I (offered in Fall) 3

Mus 311 - Music History II (offered in Spring) 3

Applied Music 2sh

MUS 220 Convocation - 4 semester minimum 0

One of the following:

Mus 230 - Class Piano I

Mus 231 - Class Piano II

Mus 285 - Class Guitar I (offered in Fall)

Mus 286 - Class Guitar II (offered in Spring)

Mus 330 - Class Piano III

Mus 331/431 - Piano, Individual Instruction

Mus 386/486 - Guitar, Individual Instruction

PIANO PROFICIENCY

All music majors will be required either to complete a sequence of Class Piano I/Class Piano II, or to pass a piano proficiency as part of their Bachelor of Arts/ Music degree program.

Class Piano I will focus on the development of piano technique through scales, arpeggios and primary chord patterns. Additionally, each student will work to achieve performance competency through a series of graded repertoire volumes (Masterworks Classics, edited by Jane Magrath, published by Alfred Company.)

Class Piano II will assume either Class Piano I (taken at SUNY-Oswego) as a prerequisite, or completion of the proficiency test (for more advanced pianists, or for pianists who have studied at a different institution.) Class II will assume competency in this technique development, but will review this technique to assure competency. Having achieved this competency, students' primary focus will be the performance of increasingly advanced repertoire in a workshop setting with close faculty supervision.

The proficiency test will consist of the following:

- 1) Successful performance of a Level Four composition from Masterworks Classics
- 2) Performance of seven white key scales, with two hands and two octaves
- 3) Performance of major and minor arpeggios in the seven white keys (two octaves)
- 4) Performance of (I)-(IV 6/4)-(I)-(V 6/5)-(I) patterns in two hands (C, F,G)

These four elements will also motivate the syllabus for Class Piano One (majors only)

A student may request a private screening with one of three faculty members (Professors Horning, La Manna and Auler) at any time. After completion of this proficiency, students may elect to continue with privately screened class piano "lessons", focusing exclusively on repertoire.

As an alternate, a student may elect to take Class Piano One and Class Piano Two. Assuming a passing grade, this sequence will also satisfy departmental secondary piano requirements.

CERTIFICATE OF SPECIALIZED STUDY IN PIANO

The Music Department offers a Certificate of Specialized Study in Piano to students meeting the criteria. Students must be either a music major or minor. The approval of the piano faculty is required. The Music Department faculty, as a whole, will review and approve the granting of the certificate. Students must have a minimum GPA of 3.0 in music courses, as well as a minimum grade of B in any of the applied courses. Specific requirements:

Music 319 Piano Literature

Music 435 Piano Pedagogy

Two semesters of accompanying

Six semesters of any combination of Music 230, 231, 330, 331, 431, 531

MUSIC MAJOR PORTFOLIOS

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 of teaching assistant activities/materials
 - the portfolio (in development) should be updated and examined each year by the applied 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

DEPARTMENTAL STUDENT RECITAL FORM

Student's Name: _____

Instrument or Voice Type: _____

Accompanist Name (if needed): _____

Musical Selection: _____

Composer: _____ Dates: _____

Work: _____

Movements: _____

Movements: _____

Movements: _____

Total Length of Time: _____

Date of Recital: _____

Instructor's Signature: _____

For purposes of scheduling, please answer the following:

Class immediately before College Hour Recital? NO
YES if so, time _____

Class directly after College Hour Recital? NO
if so, time _____

PLEASE COMPLETE ONE FORM FOR EACH INDIVIDUAL WORK.

AUDIO SERVICES REQUEST FORM

Please use this form when requesting audio services for Music Department concerts and recitals. It would be greatly appreciated if you could complete this form when planning your event, but if that's not possible, please give me at least two weeks advance notice.

Thanks, Dan Wood

Name: _____

Group: _____

Event Date: _____

Event Location: _____

Start Time: _____ Dates: _____

End Time: _____

Do you wish for Dan Wood specifically to record this event? YES NO
If "NO" then another trained audio technician may record the event.

What days and times are reserved for the event so that equipment may be set up?

Is there a Dress Rehearsal? NO YES

If YES, when/where is it? _____

DO you need any sound reinforcement for the event? (PA, microphones, etc.)

NO

YES

if YES, I will contact you to discuss

Do you need an electronic keyboard? (Yamaha Motif 8)

NO

YES

if YES, I will contact you to discuss

FACULTY MEMBER: How many additional copies of the CD do you wish for yourself? _____

STUDENT: How many additional copies do you wish? ____ Extras are available for \$6 each.

If you wish them mailed please supply info below:

If there is anything else that you think might be helpful for me to know, please provide a brief description on the back of this page.

CAPSTONE "RESEARCH PROJECT" PROPOSAL

SECTION ONE

- I. Students choosing the research project for the Capstone will be expected to write a paper of considerable depth, which uses all available sources, and shows evidence of original research ideas, and conclusions. The length of the paper will depend upon the range of the topic, availability of sources, and the writing style of the student. It should be in the range of 20 pages.

- II. Following are the steps to follow:
 1. Find a topic that fits the student's interests, talent, and/or career goals. This will require a wide range of reading, listening, and thought.
 2. Choose an advisor, preferably one who teaches or has done research in that field. This would be someone in the Music Department, but if the subject is interdisciplinary, there may be an additional advisor in a related field
 3. Prepare a timeline for completion which includes time for research, writing drafts, receiving feedback from advisor, etc. This timeline will be agreed to by those mentors involved.
 4. Make an overall outline for the paper, based on the initial research and consult with the advisor
 5. Find sources in Penfield Library (books, references, periodicals, online sources), interviews, and other types of relevant sources.
 6. Meet regularly with the advisor (preferably weekly) to determine progress
 7. Submit a rough draft of the first section to determine quality of sources, writing style, grammar, etc.
 8. Continue locating additional sources and writing
 9. Make revisions as needed throughout the whole process of submitting several pages each week
 10. Hand in the completed paper and get approval of the advisor; or make any necessary changes
 11. Students are encouraged to utilize the research - Quest presentation, scholarly conference presentation, lecture/recital, part of graduate school application, etc.

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 and agreement (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.

ACCOMPANIST COSTS:

Our staff accompanist is regularly paid out of applied lesson fees to assist in playing for departmental recitals and studio classes. However, in most schools of music this is not the case and staff accompanists are paid for directly by the students. For the purposes of the capstone project, students needing an accompanist will be responsible for procuring one at their own cost. Rebecca Horning, our staff accompanist is usually willing but you will need to come up with a contract for the event and pay her. A hold will be put on any student accounts if she hasn't been paid by the end of the semester in which the event took place.

You may use your own accompanist, but the applied teacher has veto power over any collaborator they feel is not ready for such an event.

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 maybe 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.