Resolution #16
1979-1980

TO: P.W. F comun
FROM: THE FACULTY SENATE

RE: I. Formal Resolution (Act of Determination)
II. Recommendation (Urging the fitness of)
III. Other (Notice, Request, Report, etc.)

SUBJECT: Revision of Music Major

(See attached)

Signed: Robert C. Kuzman
Date Sent: 1/10/80
(For the Senate)
Robert G. Kuzman, President, Faculty Senate

TO: THE FACULTY SENATE
FROM: PRESIDENT ALBERT W. BRANN

RE: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION
   a. Accepted. Effective Date 2/7/80
   b. Referred for discussion with the Faculty Senate on
   c. Unacceptable for the reasons contained in the attached explanation

II. III. a. Received and acknowledged
          b. Comment:

DISTRIBUTION: Vice Presidents:
Others as identified:

Distribution Date: 2/11/80
Signed: (President of the College)

Date Received by the Senate:
PROPOSAL

Revision of Music Major

submitted by
Susan E. Edmunds
Department of Music
SUNY, College at Brockport
During the past several years, the Music Department has been re-evaluating its Music Major Program. Because of the changing interests and needs of our students, and because of the changing priorities of the College, we are requesting the following revision of our Music Major.

1. An increase in the minimum requirement from 30 to 36 semester hours
2. Definition of 18 semester hours of the 36 as a common requirement for all major students
3. The additional 18 semester hours distributed so as to include a balance of historical, theoretical and applied music courses according to published options
4. These options include concentrations in Music History, Music Theory, Music Composition, Keyboard History & Technology, Early Music, Jazz Studies, Performance (History, Literature and Technique). Other options would be available through advisement.

This revision will continue to incorporate courses now in the present major curriculum as the core. Music History and Music Theory have served as the main core for the 30 hour major since its inception in 1967. These two disciplines, which are the backbone of any undergraduate program in music, continue as the foundation for the options outlined in this curriculum revision.

The recommended options include courses which have been regularly offered as electives for the past several years. No additional staff will be required to implement this revision.

HISTORICAL PERSPECTIVE

The present Music Major at Brockport centers around 24 hours of specific courses required of all Music Majors. This allows the student 6 hours of optional courses in music to fill the 30 hour major.

In addition to the academic requirements, students must show competency in applied music and are required to participate in departmental ensembles.

Significant numbers of students in recent years have shown interest in areas of study such as Early Music, Jazz Studies, Composition, and Keyboard History and Technology. Courses in these areas have been regularly offered as electives for the past several years.
JUSTIFICATION FOR THE INSTITUTION OF A 36 HOUR MAJOR WITH OPTIONS

The revision of the Music Major focuses on a redistribution of course requirements. The 36 hour Major now proposed formalizes and clarifies additional study which has in the past been undertaken by all students over and above the defined Major. It will offer opportunity for more concentrated study in the student's chosen area and, at the same time, provide sufficient and common grounding for all Music Majors. It will address the purposes stated in the 1977 College Mission Statement in regard to offering an array of interdisciplinary, applied and career oriented programs (see Appendix A).

The revision will serve to strengthen the Music academic program by:

1. strengthening the Liberal Arts Education and, concomitantly, expanding opportunities in professional and technical fields.

2. providing broader options for student individual interest and motivating students to excel in response to their stated needs by offering concentrated studies in a variety of options.

3. providing additional instructional options relevant to career possibilities in music.

4. preparing students for post baccalaureate education with choices such as the History and Theory options which allow a more substantial preparation for graduate school.

The revision will provide a means for improving advisement of our declared majors. Each option area will have a coordinator who will be responsible for overseeing curriculum quality, development, and better equip the individual to satisfactorily complete his/her desired goals.

The revision will provide the Music Department with a means of advertising to prospective students the variety of options which are available to them. Many of these options are in areas which other SUNY colleges do not offer, i.e., Jazz Studies, Keyboard History and Technology, and Early Music.
Present 30 Hour Music Major

I. Acceptance as Music Major
   A. Satisfactory completion of entrance audition/interview
   B. Completion of Declaration of Major form in Academic Advisement office.

II. Course Requirements

   MUS 301  Musicianship I  3 hours
   MUS 302  Musicianship II  3 hours
   MUS 401  Musicianship III  3 hours
   MUS 402  Musicianship IV  3 hours
   MUS 311  History of Music Before 1750  3 hours
   MUS 312  History of Music After 1750  3 hours
   MUS 339  Music Research Techniques  3 hours
   MUS 495  Senior Seminar I  1 hour
   MUS 496  Senior Seminar II  2 hours

   24 hours required by all
   6 hours optional courses
   30 hours Music Major total

III. Performance Requirements
   A. Students electing Senior Seminar in Performance shall achieve
      a grade level six in voice or on an approved instrument (New
      York State School Music Association standard).
   B. Students electing all other Senior Seminars (Composition,
      History, Theory) shall achieve a grade level four in voice
      or on an approved instrument.

IV. Ensemble Requirements
   Participation is required in a departmental ensemble each semester
   in residence. Four ensemble credits may be counted toward the 120
   degree hours graduation requirement.
Proposed 36 Hour Music Major

I. Acceptance as Music Major
   A. Satisfactory completion of placement audition/interview.
   B. Completion of Declaration of Major form in Academic Advisement office.
   C. Completion of Major Information form in Music Department.

II. Course Requirements
   - MUS 301 Musicianship I 3 hours
   - MUS 302 Musicianship II 3 hours
   - MUS 311 History of Music Before 1750 3 hours
   - MUS 312 History of Music After 1750 3 hours
   - MUS 339 Music Research Techniques 3 hours
   - MUS 495 Senior Seminar I 1 hour
   - MUS 496 Senior Seminar II 2 hours
   18 hours required by all

III. Satisfactory completion of one of the following options:
   - Music History Option
   - Music Theory Option
   - Composition Option
   - Early Music Option
   - Jazz Studies Option
   - Performance (History, Literature and Technique) Option
   - Keyboard History and Technology Option
   18 hours
   36 hours Music Major total

IV. Performance Requirements
   A. Students electing Senior Seminar in Performance shall achieve a grade level six in voice or on an approved instrument (New York State School Music Association standard).
   B. Students electing all other Senior Seminars (Composition, History, Theory) shall achieve a grade level four in voice or on an approved instrument.
   C. As a measure of the student's progress in performance he/she shall perform before the option coordinator and at least one other faculty member in a master class, convocation or special jury session each semester.

V. Ensemble Participation
   Participation is expected in a departmental ensemble each semester, after declaration of the Music Major. Four ensemble credits may be counted toward the 120 degree hours graduation requirement.
COURSE REQUIREMENTS FOR SPECIFIC OPTIONS

MUSIC HISTORY OPTION

18 hours selected from the following courses:

MUS 315 Western Music Before 1600
MUS 316 Music of the Baroque Era
MUS 317 Music of the Classic Era
MUS 318 Music of the Romantic Era
MUS 414 Twentieth Century Music
MUS 412 Music Criticism
MUS 309 Medieval and Renaissance Techniques
MUS 319 Historical Keyboard Instruments
MUS 413 American Music
MUS 415 Opera of the Eighteenth and Nineteenth Century

3 hours
3 hours
3 hours
3 hours
3 hours
3 hours
3 hours
3 hours
3 hours

The emphasis in this option is upon musicology, the intellectual and cultural study of music in its historical context. Stressed in the basic musicological spirit and method including musical style—its biography, criticism and philosophy. Interdisciplinary approaches such as examination of musical style in relation to societal trends and movement in arts and ideas are encouraged. This option serves on the one hand to enhance and heighten the general college student's fulfillment of what is considered "liberal arts education" and secondly, serves as preparatory ground for certain professions and academic fields for the music specialist. These fields include information science (music librarian), publishing (editorial and sales divisions), college teaching of music and related arts, and communications (journalism and public cultural FM stations and television).
MUSIC THEORY OPTION

18 hours selected from the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 401</td>
<td>Musicianship III</td>
<td>3</td>
</tr>
<tr>
<td>MUS 402</td>
<td>Musicianship IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS 308</td>
<td>Form and Analysis</td>
<td>5</td>
</tr>
<tr>
<td>MUS 309</td>
<td>Medieval and Renaissance Techniques</td>
<td>3</td>
</tr>
<tr>
<td>MUS 414</td>
<td>Twentieth Century Music</td>
<td>3</td>
</tr>
<tr>
<td>MUS 405</td>
<td>Orchestration</td>
<td>3</td>
</tr>
<tr>
<td>MUS 306</td>
<td>Jazz and Popular Musicianship</td>
<td>3</td>
</tr>
<tr>
<td>MUS 303</td>
<td>Composition I</td>
<td>3</td>
</tr>
</tbody>
</table>

The emphasis in this option is on the study of music of great composers, past and present, from an analytical point of view. Most of the student's work involves the discovering of procedures involved in the analysis of music. Music Theory (musicianship) includes studies in harmony, melody, rhythm, counterpoint, notation, form, sight-singing, composition, orchestration, score reading, conducting, acoustics, and musical aesthetics.

It is theoretical knowledge and the ability to apply this knowledge that makes it possible for a musician to practice his/her art as a profession or an avocation. Theoretical knowledge helps the performer project aesthetic and emotional content. It helps the listener perceive that content. It helps the historian understand and evaluate the importance of a composition.
COMPOSITION OPTION

18 hours selected from the following courses:

- MUS 401 Musicianship III 3 hours
- MUS 402 Musicianship IV 3 hours
- MUS 303 Composition I 3 hours
- MUS 304 Composition II 3 hours
- MUS 403 Composition III 3 hours
- MUS 404 Composition IV 3 hours
- MUS 308 Form and Analysis 3 hours
- MUS 406 Orchestration 3 hours
- MUS 414 Twentieth Century Music 3 hours
- MUS 419 Performance Practices 3 hours

Approximately 10 to 20 per cent of the seniors elect a composition seminar project in their Senior Seminar. These projects are almost all ambitious enough to satisfy the compositional requirements for entrance into a Master's program, i.e., they include compositions in large forms such as variations, orchestral suites, works for solo instruments with orchestral accompaniment (concertos, concertinos), large choral works with small jazz ensembles, suites for band or symphonic wind ensemble, string quartets and other chamber ensembles. Approximately half of the graduating composers also give recitals of their compositions. All Senior Seminar compositions are given performances.

Each Fall, a concert of student works is presented. Each Spring, a Composers' Forum is held at which time an established composer is brought to our campus as a guest, and there is interaction with the students in the form of lecture/demonstrations, concerts and workshops. Gannett, Houghton and Nazareth regularly participate in the Spring Forum. Other multi-media concerts have been presented in conjunction with the Dance and Film/TV/Video departments.

Past graduates who elected the Composition seminar have gone on to graduate school in theory/composition. Others are playing in and writing music for popular music groups.
EARLY MUSIC OPTION

18 hours selected from the following courses:

MUS 401 Musicianship III 3 hours
MUS 419 Performance Practice 3 hours
MUS 369 Medieval and Renaissance Techniques 3 hours
MUS 316 Music of the Baroque Era 3 hours
MUS 430 Keyboard Literature and Performance 3 hours
MUS 319 Historical Keyboard Instruments 3 hours
MUS 175/176 Historical Instruments 2 hours
MUS 315 Western Music Before 1600 3 hours

A recent article in the Wall Street Journal emphasized the growing economic impact of the early music movement. Groups specializing in early music who once played to a small gathering of friends, now play to packed houses. There are reported to be as many instrument makers building reproductions of Renaissance instruments as there were making the originals back in the Renaissance.

Aside from the growth of early music groups, performances, audiences, and instrument makers, the early music program is valuable in providing a balance in undergraduate musical training that few programs obtain. The "typical" introductory music courses provide little information about early music. The instructor is much too busy trying to cover music history from 1750 to present. The early music option fills in this void.

The flexibility of the Early Music Ensemble is especially suited to the liberal arts program. There is no standard instrumentation. The director, as he did in the Renaissance, works with what he has. Voices and instruments are used together, providing for the vocal and instrumental experience necessary for all musicians. The size of the performance ensemble may vary from two or three performers, to more than twenty.

The opportunity for continuing early music after graduation is great. Graduate schools such as Sarah Lawrence, Stanford, Washington University and Hartt College offer masters and doctorates in Early Music. Graduates from an early music program are also well prepared to enter graduate programs in musicology. Advocacy opportunities are also promising, since many communities and schools who cannot maintain large bands and symphony orchestras do have recorder ensembles and vocal groups.
JAZZ STUDIES OPTION

18 hours to be selected from the following courses:
MJS 506 Jazz and Popular Musicianship I 3 hours
MJS 459 Jazz and Popular Musicianship II 3 hours
MJS 507 Improvisation I 3 hours
MJS 407 Improvisation II 3 hours
MJS 400 Jazz and Popular Arranging I 3 hours
MJS 417 Jazz and Popular Arranging II 3 hours
MJS 314 Jazz in American Society 3 hours
MJS 414 Twentieth Century Music 3 hours
MJS 308 Form and Analysis 3 hours

Enrollment figures in the Jazz Studies area indicate much interest and a need for further development of this type of program. For example, MJS 314 (Jazz in American Society, a history course) has had an average enrollment of 132 students each semester since the Fall of 1973. MJS 506 (Jazz and Popular Musicianship, a theory course) has had an average enrollment of 20 students each semester since the Fall of 1973. Taking into account the fact that these courses are not required for music majors (many of the students enrolled are not music majors), the enrollment figures compare favorably with courses required of music majors. Further evidence of interest is shown by the fact that BSG money has been appropriated each of the past four years to support an on-campus residency of a performing jazz artist each Spring.

The jazz courses, coupled with the activities of the Jazz Lab Ensemble, have resulted in a higher level of jazz performance on campus. The courses in arranging have contributed to programs containing a high percentage of student works. The improvisation courses have led to a higher level of student performance and have enabled more students to become involved in this exciting musical practice.

According to "Guide to College Studies" published by Dearborn of Chicago, some of the other schools in the SUNY system offer a few isolated jazz courses, but none have a complete program of this type.

This program is designed to enable the student to be a more perceptive and appreciative listener of music in the Jazz & Pop idioms. Also, the student will gain the skills needed to write and perform this type of music. The theory courses (MJS 506, MJS 459) and the history course (MJS 314) will contribute to the student's perception and appreciation of the various styles of jazz and pop music. The performance oriented student will have an understanding of the performance practices of the music as a result of experience in the jazz ensembles. The student who is composition oriented will be able to compose/arrange in the appropriate styles and will gain these abilities through the arranging courses (MJS 400, MJS 417), and writing for the jazz ensembles.
PERFORMANCE (HISTORY, LITERATURE AND TECHNIQUE) OPTION

18 hours to be selected from the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 401</td>
<td>Musicianship III</td>
<td>3 hours</td>
</tr>
<tr>
<td>MUS 402</td>
<td>Musicianship IV</td>
<td>3 hours</td>
</tr>
<tr>
<td>MUS 303</td>
<td>Form and Analysis</td>
<td>3 hours</td>
</tr>
<tr>
<td>MUS 414</td>
<td>Twentieth Century Music</td>
<td>3 hours</td>
</tr>
<tr>
<td>MUS 415</td>
<td>Opera of the 18 and 19th Centuries</td>
<td>3 hours</td>
</tr>
<tr>
<td>MUS 419</td>
<td>Performance Practices</td>
<td>3 hours</td>
</tr>
<tr>
<td>*MUS 130</td>
<td>Class Piano</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

4 semesters Applied Music in major area
Courses include the study and development of technical, historical, and musical aspects.

*Piano majors must substitute Beginning Voice (MUS 139), 2 hours.

This option will fulfill the needs and interests of students who have a special concern for one of the primary and most basic aspects of the art of music, i.e., making music. Performance is supported and enhanced by a parallel study of pertinent historical aspects of the specific performance medium as well as an analytical study of the existing literature of the instrument.
KEYBOARD HISTORY AND TECHNOLOGY OPTION

18 hours to be selected from the following courses:

MUS 210  Keyboard Technology I  3 hours
MUS 310  Keyboard Technology II  3 hours
MUS 313  Keyboard Technology III  3 hours
MUS 324  Keyboard Technology IV  3 hours
MUS 319  Historical Keyboard Instruments  3 hours
MUS 430  Keyboard Literature and Performance  3 hours
MUS 336  Harpsichord Maintenance  3 hours
MUS 494  Brockport Keyboard Symposium  1 hour
MUS 331/431  Applied Piano  2 hours

Surveys made by journals of the Piano Technicians Guild and articles in the Piano Trade Magazine indicate a great need for competent technicians to tune, service, and repair the more than 20 million pianos in the United States. Of the 2,500 known technicians, only 5 per cent are considered to be masters of their trade. With the renewal of interest in early keyboard instruments—pipe organs, clavichords, harpsichords, and early pianos, there is also a need for highly trained craftsmen who can rebuild and restore old instruments. Concurrent with this revival there is a need for research and construction of new keyboard instruments which embody concepts of past, present and innovative techniques. This option offers the student the "liberal arts" background to fully appreciate the role of the keyboard instruments in music history as well as the technical ability to pursue a career upon completion of their degree program.

Courses in keyboard technology and history have already been established at Brockport. The reputation of the staff is well known to authorities in the field. The present facilities, located in The Center, are well equipped.
Appendix A

The College Mission Statement of 1977 provided us with some guidelines. The following are quotes from the Mission Statement.

from page 1 "To concentrate its resources on quality undergraduate and selected graduate programs which provide students free choice and access to opportunities for liberal, general, professional and technical education."

also page 1 "To offer a selected array of interdisciplinary, applied and career oriented education programs--some with international emphasis--at both the undergraduate and graduate levels."

from page 5 "Training to the most advanced levels of practice in those professions and in the applied arts and sciences and performing and creative arts appropriate and advantageous for the welfare of society in accordance with the responsibilities of the College."

from page 6 "The College seeks to strengthen its academic programs and to see that they are responsive to student needs and interests."

from pages 8-9 "The academic programs and services of the College are designed to serve students and, as such, heightened priority will be given to bring academic programs and services into closer harmony with student needs and interest through continuous self-study and evaluation. The logical consequence of this process will be some programmatic adjustments."