# MUSIC COMPOSITION (B.M.)

The B.M. in Music Composition prepares students for careers in composition, independent teaching, or graduate study in music. The degree conforms to standards in composition set by the National Association of Schools of Music, including the development of a composition from concept to finished product; the competency to work with both electronic and acoustic media; working with a variety of forms, styles, and notations; and applying principles of scoring appropriate to particular compositions. Students will achieve fluency in the use of tools needed by composers, including keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies. Students will have opportunities to hear fully realized performances of their original compositions in workshop settings and public performances, culminating in a capstone Senior Recital.

All students are auditioned before admission to the program.

A grade C or higher must be earned in each music course counted toward the major.

## Mid-Level Review

All music majors must complete a Mid-Level Review prior to the junior year. The Review is normally conducted during the student's fourth semester of study, with adjustments made for transfer credits, participation in national and international exchange programs, and official leaves of absence. The Mid-Level Review consists of an application (information form, transcript, and reflective essay) and an assessment meeting between the candidate and the Faculty Review Panel. Application forms and additional information are available from the Music Department Office.

The purpose of the Mid-Level Review is threefold:

1. to assess the student's academic progress,
2. to assess the student's artistic progress, and
3. to advise the student on academic, artistic, and career goals.

Music Education and Music Performance majors whose academic record and/or artistic growth are not at an appropriate level based on state and national standards cannot continue in either of those two Bachelor of Music degree programs, but may continue to be a music major in the Bachelor of Arts in Music program.

## Integrative Studies Requirements

*40 credits minimum*

| Code | Title | Credits | Completed |
|---|---|---|---|
| **Major Requirements (84 credits)** [1] | | | _____ |
| *Language Requirement* | | *4* | _____ |
| The minimal requirement for all students with a major in Music is one course in a foreign language, normally French, Spanish, or German. | | | _____ |
| *Core Courses* | | | _____ |
| Select **one** of the following World Music courses: | | 4 | _____ |
| IAMU-112 | Latin Amer Music Survey | | _____ |
| IAMU-114 | Music Cultures of World | | _____ |
| IIMU-241 | Afro-Brazilian Music & Culture | | _____ |
| IHMU-305 | History of Jewish Music | | _____ |
| IAMU-312 | Latin Amer Mus Soc Culture | | _____ |
| MU-100 | Music Workshop (6 semesters) | 0 | _____ |
| MUA-101 & MUA-102 & MUA-201 & MUA-202 & MUA-301 & MUA-302 | Applied Music and Applied Music and Applied Music and Applied Music and Applied Music | 6 | _____ |
| MUC-301 & MUC-302 & MUC-401 & MUC-402 | Applied Composition and Applied Composition and Applied Composition and Applied Composition | 8 | _____ |
| MUC-480 | Senior Recital: Composition | 0 | _____ |
| MU-118 & MU-119 & MU-218 & MU-219 | Functional Piano I and Functional Piano II and Functional Piano III and Functional Piano IV [2] | 4 | _____ |
| MU-151 & MU-152 & MU-251 & MU-252 | Music Theory I and Music Theory II and Music Theory III and Music Theory IV [3] | 8 | _____ |
| Students who do not pass the theory placement test given at the time of their audition are advised to seek a private tutor to eliminate this deficiency before starting the sequence of theory classes. | | | _____ |
| MU-161 & MU-162 & MU-261 & MU-262 | Aural Skills I and Aural Skills II and Aural Skills III and Aural Skills IV | 4 | _____ |

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|---|---|---|---|
| MU-171 | Chamber Ensemble (1 credit each, 3 credits total) | 3 | _____ |
| Select **four** of the following Ensembles: [4] | | 4 | _____ |
| MU-172 | KSC Concert Choir | | _____ |
| MU-173 | KSC Chamber Singers | | _____ |
| MU-174 | Orchestra | | _____ |
| MU-175 | Jazz Ensemble | | _____ |
| MU-177 | Concert Band | | _____ |
| MU-178 | Guitar Orchestra | | _____ |
| Pianists/organists may substitute up to two semesters of MU 171 (Piano Ensemble) for these ensembles. | | | _____ |
| MU-211 | Intro to Music Technology | 4 | _____ |
| MU-213 & MU-214 | Composition Class I and Composition Class II | 4 | _____ |
| MU-222 | Musical Improvisation | 1 | _____ |
| MU-281 | Aural Skills Prof Assess Exam | 0 | _____ |
| MU-282 | Mid-Level Review Assess Exam | 0 | _____ |
| MU-283 | Piano Prof Assess Exam | 0 | _____ |
| MU-310 | Western Music Before 1700 | 4 | _____ |
| MU-312 | Western Music After 1700 | 4 | _____ |
| MU-315 & MU-316 | Conducting I and Conducting II | 4 | _____ |
| MU-495 | Seminar (4 credits each, must be repeated for a total of 16 credits total) | 16 | _____ |
| *Electives* | | | _____ |
| Select music courses or an allied discipline recommended by National Association of Schools of Music, such as Computer Science, Physics, Film Studies, or Journalism, to reach 120 credits. | | 2 | _____ |
| **Total Credits** | | **84** | _____ |

[1] Four credits will be applied to Integrative Studies requirement

## Electives

Select courses to reach a total of 120 credits for the degree.

# Degree Requirements

*120 credits*
*40 credits at the upper-level*

# Upon completion of the Music Composition B.M. degree, students will gain the following Common Body of Knowledge and Skills,

- A.1.a. Performance: Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- A.1.b. Performance: An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- A.1.c. Performance: The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
- A.1.d. Performance: Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- A.1.e. Performance: Keyboard competency.
- A.1.f. Performance: Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.
- A.2.a. Musicianship Skills and Analysis: Students must acquire, An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- A.2.b. Musicianship Skills and Analysis: Students must acquire, Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
- A.2.c. Musicianship Skills and Analysis: Students must acquire, The ability to place music in historical, cultural, and stylistic contexts.
- A.3. Composition and Improvisation: Students must acquire a rudimentary capacity to create derivative or original music both extemporaneously and in written form; for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.
- A.4. History and Repertory: Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.
- A.5. Synthesis: While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical

problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.
- Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.
- Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.
- Opportunities to hear fully realized performances of the student's original compositions through public presentation and critical self-assessment.

## Upon completion of the Music Composition B.M. degree, students must demonstrate the following results:

- Achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
- The ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

## Upon completion of the Music Composition B.M. degree, students should have the following opportunities to:

- Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
- Acquire skills necessary to assist in the development and advancement of the careers of students, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.
- Develop teaching skills, particularly as related to their major area of study.
- Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
- Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
- Develop an awareness of copyright, licensing, and permission requirements as they relate to access to and use of musical works.
- Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
- Explore multidisciplinary issues that include music.
- Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion