MUSIC TECHNOLOGY (B.M.)

The B.M. in Music Technology prepares students for careers in audio engineering, sound design, or graduate study in music. Program objectives are located at: http://www.keene.edu/catalog/programs/detail/music-technology-bm/outcomes/. The degree conforms to standards in music technology set by the National Association of Schools of Music, including audio recording, audio engineering, and studio sound. Students will achieve fluency in microphone technique and develop a knowledge base of other peripheral equipment. The program emphasizes fundamentals of recording equipment and practice, including equipment calibration, alignment, and testing, and studio set-up for recording in various professional settings. In addition, students receive advanced practice in professional recording studio operation.

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:

a. to assess the student’s academic progress,
b. to assess the student’s artistic progress, and
c. 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

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<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
<th>Completed</th>
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<tbody>
<tr>
<td></td>
<td><strong>Major Requirements (82 credits)</strong></td>
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<td><strong>Language Requirement</strong></td>
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<td>The minimal requirement for all students with a major in Music is one course in a foreign language, normally French, Spanish, or German</td>
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<td><strong>Select one of the following World Music courses:</strong></td>
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<tr>
<td>IAMU-112</td>
<td>Latin American Music Survey</td>
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<td>IAMU-114</td>
<td>Music Cultures of the World</td>
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<td><strong>MU-100</strong></td>
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<td>Music Workshop (6 semesters)</td>
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<td><strong>Select six of the following Large Ensembles:</strong></td>
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<td>MU-172</td>
<td>KSC Concert Choir</td>
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<td>MU-173</td>
<td>KSC Chamber Singers</td>
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<td>MU-174</td>
<td>Orchestra</td>
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<td>MU-175</td>
<td>Jazz Ensemble</td>
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<tr>
<td>MU-177</td>
<td>Concert Band</td>
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<td>MU-178</td>
<td>Guitar Orchestra</td>
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<td>During semesters of applied music study, enrollment in at least one large ensemble appropriate to the student’s program is required. Pianists/organists may substitute up to two semesters of MU-171 (Piano Ensemble).</td>
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<td>Pianists/organists may substitute MU-181 Collaborative Piano Skills for MU-118 and MU-119 for a total of 2 credits</td>
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<tr>
<td>MU-151 &amp; MU-152 &amp; MU-251 &amp; MU-252</td>
<td>Music Theory I and Music Theory II and Music Theory III and Music Theory IV</td>
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MU-161 & MU-162 & MU-261 & MU-262
Aural Skills I and Aural Skills II and Aural Skills III and Aural Skills IV
MU-211 Introduction to Music Technology 4
MU-212 Audio Recording Techniques 2
MU-213 & MU-214 Composition Class I and Composition Class II 4
MU-222 Musical Improvisation 1
MU-281 Aural Skills Proficiency Assessment Exam 0
MU-282 Mid-Level Review Assessment Exam 0
MU-283 Piano Proficiency Assessment Exam 0
II PHYS-305 The Physics of Music 4
MU-310 Western Music Before 1700 4
IAMU-311 Sound Design for Video 4
MU-312 Western Music After 1700 4
MU-315 Conducting I 2
MU-412 Recording Studio 2
MU-495 Seminar 4
MU-496 Senior Project or MU-497 Internship in Music Technology 2
Electives 1
Select a music course or an allied discipline recommended by National Association of Schools of Music, such as Computer Science, Physics, Film Studies, or Management to reach 120 credits.

Total Credits 82

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

Degree Requirements

120 credits
40 credits at the upper-level

Standards & Outcomes

Based on the 2007-08 National Association of Schools of Music Handbook

SECTION ONE – ALL B.M. DEGREE PROGRAMS AND CONCENTRATIONS

a. Common Body of Knowledge and Skills:
   i. Performance.
      Students must acquire:
      1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
      2. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
      3. 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.
      4. 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.
      5. Keyboard competency.
      6. 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.
   ii. Musicianship Skills and Analysis.
      Students must acquire:
      1. 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.
      2. 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.
      3. The ability to place music in historical, cultural, and stylistic contexts.
   iii. 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.
   iv. 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.
   v. Technology.
      Students must acquire the ability to use technologies current to their area of specialization.
   vi. 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 and improvisation; history and repertory; and technology.

b. Upon completion of degree program:
   i. Students must demonstrate 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. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
   ii. Students are expected to have 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.
   iii. Develop teaching skills, particularly as related to their major area of study.
   iv. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
   v. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
   vi. 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.
   vii. Explore multidisciplinary issues that include music.
   viii. 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.

c. General Studies Competencies per NASM standards:
   i. The ability to think, speak, and write clearly and effectively.
   ii. An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
   iii. A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
   iv. Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
   v. The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

SECTION TWO – MUSIC PERFORMANCE (B.M.)

a. A. Common Body of Knowledge and Skills –
   See Section 1, A

i. Performance
ii. Musicianship Skills and Analysis
iii. Composition and Improvisation
iv. History and Repertory
v. Technology
vi. Synthesis

b. Results upon completion of degree program –
   See Section 1, B

c. Essential Competencies, Experiences, and Opportunities:
   i. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.
   ii. For performance majors in voice, the study and use of foreign languages and diction are essential.
   iii. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

d. Best Practices, Recommendations –
   See Section 1, C

e. General Studies Competencies –
   See Section 1, D

f. General Studies Best Practices – Recommendations per NASM handbook

Historical and analytical studies in the arts and studies in foreign languages are recommended for all performers.

SECTION THREE – MUSIC EDUCATION (B.M.)

a. Common Body of Knowledge and Skills –
   See Section 1, A

i. Performance
ii. Musicianship Skills and Analysis
iii. Composition and Improvisation
iv. History and Repertory
v. Technology
vi. Synthesis

b. Results upon completion of degree program –
   See Section 1, B

c. Essential Competencies, Experiences, and Opportunities:
   i. Desirable Attributes
   The prospective music teacher should have:<x>Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences. The ability to articulate logical rationales for music as a basic component of
Music Technology (B.M.)

The profession of school music teacher now encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods. Each institution makes choices about what, among many possibilities, it will offer prospective specialist music teachers. Institutions may offer a comprehensive curriculum involving two or more specializations and/or focus on one or more particular specializations.

The following standards provide a framework for developing and evaluating a wide variety of teacher preparation program goals and achievements.

Items b.(1), (2), (3), and (4) given below apply to all programs that prepare prospective music teachers.

Items c.(1), (2), (3), and (4) given here apply to specializations singly or in combination as determined by the focus and content of specific program offerings.

1. General Music Listed below are essential competencies and experiences for the general music teaching specialization:
   a. Musicianship, vocal, and pedagogical skills sufficient to teach general music.
   b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.
   c. The ability to lead performance-based instruction.
   d. Laboratory and field experiences in teaching general music.

2. Vocal/Choral Music
   Listed below are essential competencies and experiences for the vocal/choral teaching specialization:
   a. Vocal and pedagogical skill sufficient to teach effective use of the voice.
   b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
   c. Experiences in solo vocal performance, as well as in both large and small choral ensembles.
   d. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
   e. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3. Instrumental Music Listed below are essential competencies and experiences for the instrumental music teaching specialization:
   a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
   b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
   c. Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.
   d. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

4. Specific Music Fields or Combinations.
Listed below are essential competencies and experiences for music teaching specialization(s) focused on either one or a combination of areas such as composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other disciplines, music technologies, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations:

a. Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.

b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.

c. In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.

d. The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.

e. Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

iii. Teaching Competencies. The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P–12 education.

Essential competencies are:

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

4. Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization.

5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

iv. Professional Procedures In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

1. (1) Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.
a. Performance
b. Musicianship Skills and Analysis
c. Composition and Improvisation
d. History and Repertory
e. Technology
f. Synthesis

The Music Department understands that a Bachelor of Arts in Music diploma differs from a Bachelor of Music diploma. However, we strive to have our B.A. graduates exhibit the same knowledge and skills as our B.M. graduates through a common and rigorous core curriculum in the first two years of study. Such rigor will aid the B.A. in Music graduate, if she or he wishes, in pursuing a music-related career or in gaining admission into a NASM-accredited graduate program or both. The knowledge and skills of the B.M. degree do not conflict with the essential content and competencies of a B.A. in Music degree, nor are they additive, but rather are viewed as being complementary, integrative, and of benefit to B.A. in Music students.

a. Musicianship
   i. Competencies
      Students holding undergraduate liberal arts degrees must have:
      1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
      2. An understanding of and the ability to read and realize musical notation.
      3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
      4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
      5. The ability to develop and defend musical judgments.
   
      ii. Operational Guidelines
      These competencies should be pursued through making, listening to, and studying music.

b. Performance and Music Electives
   i. Competencies
      Students holding undergraduate liberal arts degrees must develop:
      1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
      2. Understanding of procedures for realizing a variety of musical styles.
      3. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual’s needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.
   
      ii. Operational Guidelines
      1. Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.
      2. Opportunities are provided for advanced undergraduate study in various music specializations consistent with the liberal arts character of the degree. See Sections 5-9 below for B.A. in Music specializations, competencies, and best practices.

SECTION FIVE – MUSIC HISTORY AND LITERATURE (B.A.)

a. Essential Content and Competencies –
   See Section 4
b. Common Body of Knowledge and Skills –
   See Section 1, A
c. Results upon completion of degree program –
   See Section 1, B
d. Essential Competencies, Experiences, and Opportunities
   i. The ability to work intellectually with relationships between music and music literature within cultural/historical contexts. Knowledge of a variety of cultures, various historical periods, and the ability to produce and defend scholarly work are essential.
   ii. An understanding of evolving relationships among musical structure, music history, and performance practices, and the influence of such evolutions on musical and cultural change.
   iii. Ability to use effectively the tools of scholarship including keyboard skills, spoken and written language, research techniques, advanced musical analysis, and applicable technologies. Reading skill in foreign languages is essential.
   iv. An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.

e. Best Practices, Recommendations –
   See Section 1, C
f. General Studies Competencies –
   See Section 1, D
g. Best Practices, Recommendations for General Studies

Students majoring in music history and literature must prepare themselves in both music and the liberal arts, especially if they plan to undertake graduate study in historical musicology or ethnomusicology. Studies recommended would include those from such areas as social, political, cultural, and intellectual history; various national literatures; cultural anthropology; psychology; aesthetics; histories of the visual arts and theatre; and studies in interrelationships among the arts; acoustics, mathematics, and computer science; comparative religion and liturgies.

SECTION SIX – COMPOSITION (B.A.)

a. Essential Content and Competencies –
   See Section 4
b. Common Body of Knowledge and Skills –
   See Section 1, A
c. Results upon completion of degree program –
   See Section 1, B
d. Essential Competencies, Experiences, and Opportunities
   i. 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.
   ii. 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.
   iii. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

e. Best Practices, Recommendations –
   See Section 1, C
f. General Studies Competencies –
   See Section 1, D
g. Best Practices, Recommendations for General Studies
   Study in such areas as computer science, acoustics, and media is strongly recommended.

SECTION SEVEN – MUSIC THEORY (B.A.)

a. Essential Content and Competencies –
   See Section 4
b. Common Body of Knowledge and Skills –
   See Section 1, A
c. Results upon completion of degree program –
   See Section 1, B
d. Essential Competencies, Experiences, and Opportunities
   i. Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.
   ii. An understanding of the relationships between theory and composition. This includes original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.

e. Best Practices, Recommendations –
   See Section 1, C
f. General Studies Competencies –
   See Section 1, D
g. Best Practices, Recommendations for General Studies
   Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.

SECTION EIGHT – MUSIC TECHNOLOGY (B.A.)

a. Essential Content and Competencies –
   See Section Four
b. Common Body of Knowledge and Skills –
   See Section 1, A
c. Results upon completion of degree program –
   See Section 1, B
d. Essential Competencies, Experiences, and Opportunities
   This section is currently under development.
e. Best Practices, Recommendations –
   See Section 1, C
f. General Studies Competencies –
   See Section 1, D
g. Best Practices, Recommendations for General Studies
   Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.

SECTION NINE – MUSIC FOR ELEMENTARY TEACHERS (B.A.)

a. Essential Content and Competencies –
   See Section Four
b. Common Body of Knowledge and Skills –
   See Section 1, A
c. Results upon completion of degree program –
   See Section 1, B
d. Essential Competencies, Experiences, and Opportunities
   This section is currently under development.
e. Best Practices, Recommendations –
   See Section 1, C
f. General Studies Competencies –
   See Section 1, D
g. Best Practices, Recommendations for General Studies
   This section is currently under development.