

MUSIC COMPOSITION HANDBOOK

SCHOOL OF MUSIC
of the
STATE UNIVERSITY OF NEW YORK
AT FREDONIA

Requirements of the Degrees
Bachelor of Music
and
Master of Music
in Music Composition

*Created 2009, Revised 2011
Dr. Rob Deemer, Head of Music Composition*

TABLE OF CONTENTS

I. COMPOSITION AT FREDONIA

Introduction	3
Composition Faculty	4

II. COMPOSITION AREA BASICS

A. Policies & Procedures

Keeping Informed	5
Composition Forum	5
Forum Presentations	5
Attendance.....	5
Performance Requirements	6

B. Opportunities

Ethos New Music Society	6
Readings	7
Masterclasses/Guest Composer Lessons	7
Student Achievements	7
Fredonia Electroacoustic Music Studios	7
Composition Labs	7

III. UNDERGRADUATE DEGREE

A. New Students

Admissions	8
Double Majors	8
Freshman Year.....	8
Beginning Composition	9
Concentration in Performance	9
Concentration in Electronic Music.....	9
Donald Bohlen Scholarship in Music Composition.....	10

B. Continuing Students

Advising	10
Composition Lessons	10
Composition Labs	11
Theory & Aural Skills.....	11
Music in Western Culture.....	11
Piano Class	11
Conducting	11
Applied Lessons	11
Satisfactory Progress.....	11
Composer Repertoire Presentation	12
Composition Jury/Portfolios	12

Senior Project.....	12
Senior Recital.....	12
Undergraduate Composition Curriculum	13
College Core Curriculum (CCC) Requirements	13
Recommended CCC Courses	13
Music Core Requirements.....	14
Composition Area Requirements.....	14
General Composition Concentration Requirements	14
Performance Concentration Requirements.....	14
Electronic Music Concentration Requirements	14
Composer Repertoire List.....	15
Four-Year Program Overview.....	16

IV. GRADUATE DEGREE

A. New Students

Admissions	17
Degree Requirements	17

B. Continuing Students

Advising	18
Composition Lessons	18
Satisfactory Progress.....	18
Composer Repertoire Presentation.....	18
Composition Jury/Portfolios	19
Thesis	19
Graduate Recital	19
Graduate Comprehensive Oral Examination.....	19
Graduate Composition Curriculum.....	20
Core Curriculum Requirements.....	20
Composition Area Requirements.....	20
Music Theory Requirements	20
Music History Requirements.....	20
Final Requirements.....	20
Two-Year Program Overview	20

INTRODUCTION AND WELCOME!

The composition program at the State University of New York at Fredonia has been one of the strongest centers of new music in the western New York region for over 30 years. With the addition of Dr. Rob Deemer as the new head of composition in the Fall of 2007 and the expansion of the curriculum, the program has continued to provide its students some of the most innovative composition education in the country.

The composition program trains students who wish to pursue professional and/or academic careers in music composition. Student composers benefit from a wide array of opportunities in the concert hall as well as in the classroom. Reading sessions with chamber wind, string and choral ensembles allow students to gain experience writing for larger ensembles and collaborations between the composition studio and other studios encourage the interaction between composer and performer. In addition, strong emphasis is given towards collaborations outside of the School of Music as the composers work with choreographers, filmmakers, directors, poets and other creative artists.

The coursework within the composition curriculum is intended to give the student composer as many tools in their "toolbox" as possible, from classes in analysis and counterpoint to explorations in the creative process. A year-long Beginning Composition course is a requirement for composition majors and is offered to all music majors as well. Hour-long private lessons with the composition faculty are taken in the sophomore, junior, and senior years as well as composition seminars and courses that cover orchestration, copyright, arranging, music notation, collaborative composition and other topics. A weekly composition forum allows the student composer to present and discuss their own work to the studio as well as attend presentations from guest composers and performers.

One of the most exciting aspects of the composition program is the student-administrated organization, Ethos New Music Society. Responsible for the presentation of four concerts of student works as well as several guest performer concerts, guest composer lectures and the two-week-long NewSound festival every year, students receive valuable experience in the organizational and communication skills that composers in the 21st century must attain in order to be self-sufficient and successful, no matter whether they choose to pursue professional or academic careers after graduation.

We sincerely hope that you find your educational experience at SUNY Fredonia rigorous, enriching and fun. Our best wishes for a productive academic year!

COMPOSITION FACULTY

Dr. Rob Deemer (*private instruction, composition forum, beginning composition, composition labs*)

Assistant Professor of Composition

Office: Mason 3162

Head, Composition Area

Phone: (716) 673-3133

Advisor, Ethos New Music Society

E-mail: robert.deemer@fredonia.edu

Dr. Karl Boelter (*private instruction, world of music*)

Professor of Composition

Office: Mason 1138

Director, School of Music

Phone: (716) 673-3151

E-mail: karl.boelter@fredonia.edu

Paul Coleman (*composition in electronic music, private instruction, music theory, aural skills*)

Adjunct Instructor

Office: Mason 3165

Coordinator, Electronic Music Studios

Phone: (716) 673-????

E-mail: paul.coleman@fredonia.edu

Dr. Jeremy Sagala (*music theory, aural skills*)

Adjunct Instructor

Office: Mason 3164

Phone: (716) 673-????

E-mail: jeremy.sagala@fredonia.edu

Sean Doyle (*private instruction, music theory, aural skills*)

Adjunct Instructor

Office: Mason 3168

Co-Advisor, Ethos New Music Society

Phone: (716) 673-????

E-mail: sean.doyle@fredonia.edu

Dr. Donald Bohlen

Emeritus Professor of Composition

E-mail: bohlen@fredonia.edu

Dr. Keith Peterson

Emeritus Professor of Theory and Composition

E-mail: keith.peterson@fredonia.edu

Dr. Walter Hartley

Emeritus Professor of Composition

E-mail: walterhartley@bellsouth.net

I. COMPOSITION AREA BASICS

A. POLICIES & PROCEDURES

Keeping Informed

Since we have an enormous amount of projects, concerts, seminars and workshops throughout the year, it is important that everyone in the composition area is easily reached and kept up-to-date on the latest schedule changes. In order to make this happen, the following are required:

1. Every composition student must have a *fredonia.edu* e-mail address and check it regularly (at least twice a day).
2. E-mail addresses and cell phone numbers should be updated with Dr. Deemer at the beginning of the semester.
3. Departmental events and information will be updated and posted on our composition website (*www.fredonia.edu/music/composition.asp*) and our Facebook page. This handbook may also be downloaded from both of these sites [addendum – the composition webpage should be up soon].

Composition Forum

Composition Forum (MUS x98/x99) is a weekly seminar (similar to the recital seminars given by the performance studios) where the entire composition area meets to hear and give presentations, participate in discussions and generally be exposed to the world of new music. These meetings are held on Thursdays at 5pm in Mason 2019 and are required for all undergraduate and graduate composition majors.

Forum Presentations

There are several types of presentations given in Composition Forum and these will change from week to week:

1. Guest composers from around the country will speak about their music and the industry from their perspectives (usually brought in by Ethos New Music Society).
2. Faculty composers will bring in current scores they're working on and discuss their projects or other appropriate topics.
3. Students will present their works in a critique & discussion environment either post-performance or during the creative process.
4. Students will also take part in the Composer Repertoire Presentations during which they will give a 15-20 minute multi-media presentation on composers chosen from the Repertoire list (see p.15).

Attendance

All majors must successfully complete 6 semesters of Recital Attendance (MUS 120) by attending eight qualifying public concerts either at SUNY Fredonia or in a professional venue to be agreed upon in advance between the student and the instructor each semester. All composition majors should fill out their MUS 120 tickets after each attended concert with Dr. Deemer as their primary instructor (not your private instrumental teacher).

Attendance at composition events, be they Composition Forum, student composition recitals, Ethos Student Composer Series concerts and ensemble readings is required for all students enrolled in composition lessons and Composition Forum; conflicts must be excused ahead of time with Dr. Deemer. A list of other required concerts will be given at the beginning of each semester. It is the *student's* responsibility to make sure that either Dr. Deemer or the graduate student taking attendance is aware that they are attending the concert. Missing one or more student composition recital or two or more of the other required composition area events will have a negative effect on the private lesson grade and several absences over a long period of time may cause the student to be put on probationary status within the composition area.

Grading policy for attendance at composition events is as follows:

1 absence = A, 2-3 absences = B, 4-5 absences = C, 6 or more absences = F.

Performance Requirements

While the intent of composition study at SUNY Fredonia is to achieve high quality in one's work, it is also important to be consistently writing new works and have them performed publicly. Each undergraduate and graduate composition student (with the exception of freshman composition majors) will be required to have at least one *public* performance a semester; readings are encouraged but will not count as a public performance.

Theory & Aural Skills

It goes without saying that a strong theoretical knowledge is essential to understanding and mastering the art and craft of composition. Of equal or greater importance are the skills of aural dictation and sight-singing; if one cannot notate another composer's music by ear, one cannot effectively transcribe the music in one's head. *Therefore a grade of B minus or higher in both courses is required to enter and continue as a composition major.*

B. OPPORTUNITIES

Ethos New Music Society

In 1977, Dr. Donald Bohlen and the students in the composition area decided to create a student-run organization to facilitate concerts of student works and they registered Ethos New Music Society with the Student Association. Over the next thirty-plus years, Ethos has grown into one of the most important organizations within the School of Music and across campus.

Ethos currently oversees three primary performance and lecture series: the *Student Composer Series*, which features works composed by SUNY Fredonia students; *Ethos Presents*, which features guest composers in mini-residencies as well as new music concerts by student, faculty and professional performers; and the *NewSound Festival*, a month-long festival that brings world-renowned performers, ensembles and composers to the SUNY Fredonia campus for performances and interaction with the membership of Ethos.

Student composers can submit works for inclusion in all four Student Composer Series concerts, keeping in mind that deadlines must be strictly adhered to, performers must be contracted far in advance, and faculty are consulted before performers can take part in the concerts.

Readings

Profs. Rudge, Holcomb and Gray have been very generous in allowing for reading sessions with the Symphony Orchestra, Wind Symphony and Concert Choir. Readings will occur at the end of each year during Dead Week; scores will be due four weeks and parts will be due one week before the readings to allow for graduate conductors to learn the scores and librarians to organize folders. When making parts, be sure to remember correct rehearsal numbers in the parts and scores, and enough copies should be made for all stands (multiple string parts, etc.) Composers should bring at least two copies of your score to the reading session.

Masterclasses/Guest Composer Lessons

Guest composers will be visiting campus several times throughout each school year. While not every composer will be able to give masterclasses or private lessons, many will. If you are interested in taking part in such activities, please let Dr. Deemer know in advance of the guest composer's visit.

Student Achievements

Please let Dr. Deemer know whenever you have a public performance off campus, receive an award or honor or are recognized for your achievements in your musical or academic work so the department can be informed of your good news!

Fredonia Electroacoustic Music Studio

The new Fredonia Electroacoustic Music Studio in Mason 2170 is primarily to be used for students in the MUS 440/441 courses currently being taught by Paul Coleman; if you are not enrolled in those courses but would like to use the studios for your own compositional work, please contact Mr. Coleman.

Composition Labs

In addition to the Computer Labs in Mason 2016/2017, two rooms have been set aside for composers on the third floor of New Mason. Mason 3136 is the Ethos Music Lab, which is run by Ethos members and equipped through Student Association funds. Mason 3135 is the Composition Lab which currently contains two Macintosh desktop computers that have been set aside for the students in the composition area. These computers include Finale 2009, Microsoft Word and other applications and will gradually be improved over time. Please see Dr. Deemer about gaining key access to this room. [NOTE: These rooms may be changing over the course of the next year – stay tuned for new details.]

III. UNDERGRADUATE DEGREE IN MUSIC COMPOSITION

A. NEW STUDENTS

Admissions

New students who apply for undergraduate study in composition must complete the required application process:

1. Apply for and receive acceptance into SUNY Fredonia.
2. Audition for and receive acceptance into the School of Music on the instrument (or voice) that they intend to participate in Applied Study.
3. Supply a representative portfolio of 3-5 written scores and recordings (if available) to the composition area head (Dr. Deemer).
4. Participate in a face-to-face interview with Dr. Deemer. Phone interviews are acceptable but only when absolutely necessary.

Transfer students applying for undergraduate study in composition must meet the same requirements as new students; required coursework will be determined in consultation with the composition area head.

Double Majors

The composition major is, by the nature of the creative process and the many concert opportunities, a very time-intensive and demanding one. Because of this, the decision to enroll in a double major, whether or not the major is still within the School of Music (Performance, Music Education, SRT, etc.) or within a different discipline entirely should be thought out carefully. Any student considering enrolling in two majors must keep in mind that all the requirements for both degrees must be met in full before graduation, a fact that will probably add one or more semesters onto the final length of study. Students looking at double majoring in composition and performance should consider enrolling in a concentration in performance as a better option.

Freshman Year

New students in the BM-Composition program are considered at a preliminary status within the Composition Area; in their first year, they are required to take two semesters of Beginning Composition (MUS 129-130), attend and participate in the weekly Composition Forum (MUS 198-199), and otherwise be an active member of the composition department. Private lessons and Composition Lab courses will be available in their second, third and fourth year of study (exceptions may be made for private lessons for new students, but only on a very rare case-by-case basis).

At the end of their first year, the student will present their work to the composition faculty at the Spring Composition Jury and complete a formal application into the Composition program. Students who are not accepted on their first application may apply as many as two more times at subsequent Composition Juries. If students are not accepted into the

Composition Area after three applications, they will be asked to change their major within the School of Music.

Beginning Composition (MUS 129/130)

This course introduces the student to the various creative aspects of composition while allowing for varying levels of theoretical knowledge. Non-composition majors may take the first semester course (MUS 129) as well as freshman intending on applying for full status within the Composition Area (non-major freshman may be accepted upon advisement). The second semester course (MUS 130) is structured as a transition course into full private lessons, so only composition majors will be allowed to take this course.

Concentration in Performance

Out of necessity, the rigors of a strong composition program do not always allow for intense performance study as well. If a student feels an absolute need to continue their performance studies at a higher level than is allowed in the General Composition Requirements, they may opt to apply for a concentration in performance. *It is important to note that students pursuing this concentration must obtain permission from their studio instructor and the head of composition.*

There are three primary differences between the list of required courses for a Bachelor of Music in Music Composition and a Bachelor of Music with a Concentration in Performance. The first is the number of semesters and length required for instrumental private study – up from three years to four years, and Performance concentration students would take hour-long lessons. The second is the removal of Conducting II and Choral Arranging from the list of required courses. The final difference is the addition of a performance recital to be given during their senior year *in addition* to their senior composition recital.

Students who wish to enroll in this concentration should do so at the end of their first year of study.

Concentration in Electronic Music

Music and Technology have become intrinsically linked over the past half-century and it is therefore very appropriate to have a specialization in for those students who choose to focus on creating musical art with the various digital media available today. To assume that all composers will be equally interested in traditional acoustic genres would ultimately be ignoring a population of creative artists whose voices need to be supported and nurtured. It is with these ideas that a concentration in electronic music has been created.

There are two primary differences between the list of required courses for a Bachelor of Music in Music Composition and a Bachelor of Music with a Concentration in Electronic Music. The first is the number of semesters required for instrumental private study – down from three years to two years. The second is a different list of required courses – Composition in Electronic Music I & II, Seminar in Computer Music and Seminar in New

Music Software will replace Conducting II, Orchestration and Counterpoint (all of which will still be recommended as non-required courses).

Students who wish to enroll in this concentration should do so at the end of their first year of study.

Donald Bohlen Scholarship in Music Composition

This scholarship, named for SUNY Fredonia Emeritus Professor Donald Bohlen who served from 1974 until his retirement in 2007. In addition to starting the composition program at SUNY Fredonia, Bohlen also founded the Ethos New Music Society in 1977. The scholarship is intended to give support to the most deserving composer in their first year of study.

B. CONTINUING STUDENTS

Advising

Not long after the midway point of each semester, students will meet with their advisors to discuss what courses to take in the following semester and make sure that degree progress is satisfactory. All composition majors will be advised by Dr. Deemer; please make an appointment with him a few days before your appointed day/time.

Composition Lessons

Once students have successfully taken two semesters of Beginning Composition, they are permitted to sign up for private Studio Instruction with the Composition Faculty; students will study with Dr. Deemer, Dr. Boelter or Mr. Coleman and instructor assignments will be made at the beginning of each semester.

Lessons will start and end as close to the hour as possible; while they may end early, they should never run late into someone else's lesson time. It is requested that a student wait outside their instructor's office until the lesson time – walking in five minutes early (if the door is open) can distract from important business that may need to be dealt with in between lessons.

If a student is going to miss a lesson, they should contact the instructor beforehand either via e-mail or phone (preferably at least 3-4 hours before the lesson if illness or other emergencies are the cause of the absence, 2-3 days before if it is a pre-scheduled, excused absence).

Note: As previously mentioned, new students are expected to enroll in the Beginning Composition course for two semesters before enrolling in private, hour-long lessons. Exceptions to this may be made on a case-by-case basis under advisement from the composition Area head whereby a freshman student may be allowed to begin private lessons in the spring, or in very rare cases, fall semester.

Composition Labs

Composition Labs provide a six-semester cycle of courses (Instrumentation, Orchestration, Notation, Arranging, Collaborative Composition & Music of the 21st Century). The order of when a student will take these courses will depend entirely on which year they happen to begin the lab sequence; the courses are created so that they are appropriate for sophomores, juniors and seniors.

Theory & Aural Skills

It goes without saying that a strong theoretical knowledge is essential to understanding and mastering the art and craft of composition. Of equal or greater importance are the skills of aural dictation and sight-singing; if one cannot notate another composer's music by ear, one cannot effectively transcribe the music in one's head. *Therefore a grade of B minus or higher in both courses is required to enter and continue as a composition major.*

Music in Western Civilization

As with theory and aural skills, a solid understanding of where their music lies within the historical context is extremely important. These courses should be scheduled during the student's third year of study.

Piano Class

While most composers will already have some keyboard background, it is recognized that some will not. MUS 218 is required for the Music Core, but it may be necessary for MUS 217 to be taken in preparation for MUS 218. Further keyboard study is recommended but not required.

Conducting

To conduct one's works is a skill composers should master, but only after acquiring a solid base of written theory and aural skills. To this end, the conducting course that is required in the Music Core will be taken in the fall semester of the junior year after all four semesters of music theory and aural skills are completed.

Applied Lessons

The first two semesters of Applied Lessons (Instrumental/Vocal) are required within the Musicianship Core. The total number of applied lessons a student takes is contingent on the student's composition concentration (general, performance or electronic music).

Satisfactory Progress

Beginning in their second semester, each student majoring in composition will be required to take part in two presentations at the end of each semester. These presentations will be given before & during Finals Week; a sign-up sheet will be posted on Dr. Deemer's door the week before finals for students to choose their Composition Jury times and Composer Repertoire presentations will be scheduled in the first few weeks of Composition Forum.

Composer Repertoire Presentation

Beginning in the second semester of the Freshman year, each student will select 1 (Freshman year) or 2 (Sophomore-Senior year) composers from the master list (see Page XX) and giving a multimedia presentation to the Composition Forum that covers the important aspects of each composer (biographical information, musical/stylistic attributes, important works and their contribution to music/why are they important). A one-page outline for each composer will be handed in and an oral presentation will be given elaborating the information in the outline. The outline should include a brief bibliography and listening list for each composer.

Composition Jury/Portfolios

Beginning in the second semester of the Freshman year, each student will take part in a Composition Jury in front of the area faculty at a pre-determined time during finals week. Each student will hand in a jury form and copies of each score they have composed that semester to the faculty at the beginning of their jury. The student will then be asked to present at least one work to the faculty, including playing a recording (on CD) and discussing the formal, harmonic and other pertinent aspects of their work.

Senior Project

In their final semester, the composition major will enroll in this course to focus on one major work to be completed by the end of the semester. The scope of this work should be sizable in scope and have duration of at least 8-10 minutes long. Multi-movement works are acceptable and instrumentation should be for common mixed ensembles (string quartet, woodwind quintet, brass quintet, piano chamber ensemble, percussion ensemble, chamber choir, chamber strings, chamber winds, etc.). It is highly recommended that this work be premiered on the senior recital.

Senior Recital

One of the capstone experiences a composition major has the opportunity to enjoy is the senior recital. This recital should have several works that demonstrate the composer's evolution throughout their time at SUNY Fredonia; many composers make the mistake of trying to write their entire recital in two semesters and this recommendation is to guard against that mistake. The recital should contain no less than 30 minutes of music and no more than 45 minutes of music. All scores must be presented to and approved by the Composition Faculty no later than six weeks before the recital; if a recital is scheduled for April 15th, for example, then each score must be completed by March 1st (including the Senior Project). Exceptions to this may be made on a case-by-case basis but should be extremely rare – to truncate the distance from final score completion to concert will increase the amount of work and stress on the performers.

UNDERGRADUATE COMPOSITION CURRICULUM

<u>SUMMARY</u>	<u>TOTAL</u>
BM-Composition, General Concentration	
CCC (36) + Musicianship Core (35) + Composition Requirements (56)	127
BM-Composition, Performance Concentration	
CCC (36) + Musicianship Core (35) + Composition Requirements (56)	127
BM-Composition, Electronic Music Concentration	
CCC (36) + Musicianship Core (35) + Composition Requirements (57)	128
<u>COLLEGE CORE CURRICULUM REQUIREMENTS</u>	<u>HOURS</u>
Basic Written Communication	3
Math	3
Foreign Language*	(0-3)
The Arts **	0
The Humanities ***	3
Social Sciences	6
Natural Sciences	6
American History	3
Western Civilization	3
World History/Non-Western Civilization.....	3
Speaking-Intensive Requirement ****	0
<u>Upper-Level Requirements.....</u>	<u>6</u>
<i>Subtotal.....</i>	<i>36</i>

* All students earning 85 or better on their Regents Exam have fulfilled this requirement. All other students have a 3 credit hour foreign language requirement.

**One semester of Composition Lessons fulfills this requirement.

***One semester of a Music History elective fulfills this requirement. While not required, this option is highly recommended.

****Two semesters of Composition Forum fulfills this requirement.

RECOMMENDED COURSES FOR THE CCC REQUIREMENTS

Basic Written Communication

ENGL 100: Composition

Mathematics

CSIT 104: Intro to Microcomputer Software

CSIT 121: Computer Science

MATH 108: Mathematics for the

Management, Life, & Social Sciences

Social Sciences

COMM 102: Mass Media and Society

POLI 120: American Politics

POLI 277: Introduction to Law

PSY 129: Introduction to Psychology

Natural Sciences

BIOL 110: Human Biology

BIOL 115: Environmental Biology

CHEM 107: Chemistry for Consumers

CSIT 120: Computer Science Overview

PHYS 117: Sound, Light and Color

American History

AMST 210: American Popular and Mass Cultures

ENGL 331: American Literary Roots

HIST 133: American Cultures

POLI 276: Law and Society

POLI 365: American Political Thought

Western Civilization

ARTH 102: Masterpieces in Art since 1400

HIST 135: Western Cultures

THEA 452: History of the Theatre II

World History/Non-Western Civilization

MUS 333: Music of the World

Upper-Level Requirements

AMST 338: 19th Century American Culture

AMST 340: 20th Century American Culture

BUAD 376: Business and Culture

ENGL 324: Myth and Symbol

HIST 332: U.S. History: 1945 to the Present

HIST 351: Defining America

MATH 307: Math and Music

MUSIC CORE REQUIREMENTS	HOURS
Written Theory (MUS 123/124/223/354).....	12
Aural Theory (MUS 121/122/221/222).....	8
Freshman Seminar (MUS 163).....	2
Music in Western Civilization (MUS 263/264).....	6
Piano Class (MUS 118).....	1
Conducting I (MUS 231 taken in fall semester, junior year)	2
Applied Lessons (MUS 105/106).....	4
Concert Attendance.....	0
<i>Subtotal</i>	<i>35</i>

COMPOSITION AREA REQUIREMENTS	HOURS
MUS 198/199/298/299/398/399/498/499 Composition Forum	0
MUS 129-130 Beginning Composition or MUS 127-128 Applied Composition	4
MUS 217/218 Class Piano.....	2
MUS 227-228/327-328/427 Applied Composition Lessons	10
MUS 301: Composition Lab: Instrumentation.....	2
MUS 302: Composition Lab: Orchestration.....	2
MUS 311: Composition Lab: Music Notation	2
MUS 312: Composition Lab: Arranging.....	2
MUS 321: Composition Lab: Collaborative Composition	2
MUS 322: Composition Lab: Music of the 21st Century	2
MUS 491 Senior Project in Composition.....	2
Senior Composition Recital	0
<i>Ensemble Requirements (One 1-credit ensemble each semester of residency, at least two of which will be choral ensembles)</i>	<i>8</i>
<i>Subtotal</i>	<i>38</i>

Each student must declare a General, Performance or Electronic Concentration by the end of the first year.

GENERAL COMPOSITION REQUIREMENTS	HOURS
MUS 200/300 Recital Seminar (Instrumental/Vocal).....	0
MUS 205-206/305-306 Applied Lessons (Instrumental/Vocal)	8
MUS 232 Conducting II	2
MUS 285 Copyright	3
MUS 403 Counterpoint	3
MUS 404 Choral Arranging (change to MUS 440 Composition in Electronic Music I).....	2
<i>Subtotal</i>	<i>18</i>

PERFORMANCE CONCENTRATION REQUIREMENTS	HOURS
MUS 200/300/400 Recital Seminar (Instrumental/Vocal).....	0
MUS 225-226/325-326/425-426 Applied Lessons (Instrumental/Vocal)	12
MUS 285 Copyright	3
MUS 403 Counterpoint	3
Senior Performance Recital.....	0
<i>Subtotal</i>	<i>18</i>

ELECTRONIC MUSIC CONCENTRATION REQUIREMENTS	HOURS
MUS 200 Recital Seminar (Instrumental/Vocal)	0
MUS 205-206 Applied Lessons (Instrumental/Vocal).....	4
MUS 285 Copyright	3
MUS 440 Composition in Electronic Music I	3
MUS 441 Composition in Electronic Music II.....	3
MUS 442 Seminar in Computer Music.....	3
MUS 443 Seminar in New Music Software	3
<i>Subtotal</i>	<i>19</i>

COMPOSER REPERTOIRE LIST

- | | | | | | |
|-----|----------------------|------|-----------------------|------|-------------------------|
| 1. | John Adams | 56. | Percy Grainger | 111. | Steve Reich |
| 2. | John Luther Adams | 57. | Donald Grantham | 112. | Terry Riley |
| 3. | Thomas Adès | 58. | Charles Griffes | 113. | George Rochberg |
| 4. | Louis Andriessen | 59. | Sofia Gubaidulina | 114. | Ned Rorem |
| 5. | George Antheil | 60. | Howard Hanson | 115. | Christopher Rouse |
| 6. | Milton Babbitt | 61. | John Harbison | 116. | John Rutter |
| 7. | Jan Bach | 62. | Roy Harris | 117. | Fredric Rzewski |
| 8. | Bang on a Can | 63. | Lou Harrison | 118. | Kaija Saariaho |
| 9. | Samuel Barber | 64. | Stephen Hartke | 119. | Erik Satie |
| 10. | Bela Bartok | 65. | Jake Heggie | 120. | Peter Schickele |
| 11. | BCM International | 66. | Hans Werner Henze | 121. | Arnold Schoenberg |
| 12. | Alban Berg | 67. | Bernard Herrmann | 122. | Alfred Schnittke |
| 13. | Luciano Berio | 68. | Jennifer Higdon | 123. | Gunther Schuller |
| 14. | Leonard Bernstein | 69. | Paul Hindemith | 124. | William Schuman |
| 15. | William Bolcom | 70. | Gustav Holst | 125. | Joseph Schwantner |
| 16. | Pierre Boulez | 71. | Arthur Honegger | 126. | Roger Sessions |
| 17. | Glenn Branca | 72. | Alan Hovhannes | 127. | Ralph Shapey |
| 18. | Henry Brant | 73. | Charles Ives | 128. | Dmitri Shostakovich |
| 19. | Martin Bresnick | 74. | Giya Kancheli | 129. | Jean Sibelius |
| 20. | Benjamin Britten | 75. | Aaron Jay Kernis | 130. | Alvin Singleton |
| 21. | Earle Brown | 76. | Oliver Knussen | 131. | Stephen Sondheim |
| 22. | David Brubeck | 77. | David Lang | 132. | Lewis Spratlan |
| 23. | Gavin Bryars | 78. | Libby Larsen | 133. | William Grant Still |
| 24. | John Cage | 79. | Morton Lauridsen | 134. | Karlheinz Stockhausen |
| 25. | Elliott Carter | 80. | György Ligeti | 135. | Richard Strauss |
| 26. | Carlos Chavez | 81. | Fred Lerdahl | 136. | Igor Stravinsky |
| 27. | Chen Yi | 82. | Tania Leon | 137. | Steven Stucky |
| 28. | Ornette Coleman | 83. | Lowell Lieberman | 138. | Morton Subotnick |
| 29. | Michael Colgrass | 84. | Witold Lutoslawski | 139. | Toru Takemitsu |
| 30. | John Coltrane | 85. | Steven Mackey | 140. | John Tavener |
| 31. | Aaron Copland | 86. | James MacMillan | 141. | Christopher Theofanidis |
| 32. | John Corigliano | 87. | Gustav Mahler | 142. | Augusta Read Thomas |
| 33. | Henry Cowell | 88. | Gian Carlo Menotti | 143. | Virgil Thomson |
| 34. | George Crumb | 89. | Oliver Messiaen | 144. | Michael Tippett |
| 35. | Luigi Dallapiccola | 90. | Darius Milhaud | 145. | Michael Torke |
| 36. | Richard Danielpour | 91. | Charles Mingus | 146. | Joan Tower |
| 37. | Michael Daugherty | 92. | Meredith Monk | 147. | Mark-Anthony Turnage |
| 38. | Peter Maxwell Davies | 93. | Thelonius Monk | 148. | Galina Ustvolskaya |
| 39. | Miles Davis | 94. | Paul Moravec | 149. | Edgard Varese |
| 40. | David Del Tredici | 95. | Michael Nyman | 150. | Kevin Volans |
| 41. | Norman Dello Joio | 96. | Pauline Oliveros | 151. | Ralph Vaughan Williams |
| 42. | David Diamond | 97. | Carl Orff | 152. | Heitor Villa-Lobos |
| 43. | Jacob Druckman | 98. | Arvo Pärt | 153. | William Walton |
| 44. | Tan Dun | 99. | Harry Partch | 154. | Anton Webern |
| 45. | Duke Ellington | 100. | Stephen Paulus | 155. | Kurt Weill |
| 46. | Gil Evans | 101. | Krzysztof Penderecki | 156. | Dan Welcher |
| 47. | Manuel de Falla | 102. | Vincent Persichetti | 157. | Eric Whitacre |
| 48. | Morton Feldman | 103. | Tobias Picker | 158. | John Williams |
| 49. | Lukas Foss | 104. | Daniel Pinkham | 159. | Charles Wuorinen |
| 50. | Kyle Gann | 105. | Francis Poulenc | 160. | Iannis Xenakis |
| 51. | George Gershwin | 106. | Sergei Prokofiev | 161. | Judith Lang Zaimont |
| 52. | Philip Glass | 107. | Kevin Puts | 162. | Zhou Long |
| 53. | Elliot Goldenthal | 108. | David Rakowski | 163. | Evan Ziporyn |
| 54. | Oswaldo Golijov | 109. | Shulamit Ran | 164. | John Zorn |
| 55. | Henryk Górecki | 110. | Einojuhani Rautavaara | 165. | Ellen Taaffe Zwillich |

FOUR-YEAR PROGRAM OVERVIEW

Fall – Freshman

MUS 100 Recital Seminar (for 105).....	0
MUS 105 (or 125) Instrumental/Vocal Lessons	2
MUS 120 Concert Attendance	0
MUS 121 Aural Skills I.....	2
MUS 123 Music Theory I.....	3
MUS 129 Beginning Composition.....	2
MUS 163 Our World of Music.....	1
MUS 198 Composition Forum.....	0
MUS 217 Piano (if needed).....	1
Ensemble	1
<u>CCC</u>	<u>3</u>
<i>Total</i>	<i>15</i>

Fall – Sophomore

MUS 120 Concert Attendance	0
MUS 200 Recital Seminar (for 205).....	0
MUS 205 Instrumental/Vocal Lessons.....	2
MUS 221 Aural Skills III.....	2
MUS 223 Music Theory III	3
MUS 227 Composition Lessons.....	2
MUS 298 Composition Forum.....	0
MUS 3x1 Composition Lab	2
Ensemble	1
CCC	3
<u>CCC</u>	<u>3</u>
<i>Total</i>	<i>18</i>

Fall – Junior

MUS 120 Concert Attendance	0
MUS 231 Conducting I.....	2
MUS 263 Music History.....	3
MUS 300 Recital Seminar (for 305).....	0
MUS 3x1 Composition Lab	2
MUS 325 Instrumental/Vocal Lessons.....	2
MUS 327 Composition Lessons	2
MUS 398 Composition Forum.....	0
Ensemble	1
<u>CCC</u>	<u>3</u>
<i>Total</i>	<i>15</i>

Fall – Senior

MUS 3x1 Composition Lab	2
MUS 403 Counterpoint	3
MUS 427 Composition Lessons	2
MUS 440 Composition in Electronic Music I.....	3
MUS 498 Composition Forum.....	0
Ensemble	1
CCC	3
<u>CCC</u>	<u>3</u>
<i>Total</i>	<i>17</i>

Spring – Freshman

MUS 100 Recital Seminar (for 106).....	0
MUS 106 (or 126) Instrumental/Vocal Lessons	2
MUS 120 Concert Attendance.....	0
MUS 122 Aural Skills II.....	2
MUS 124 Music Theory II	3
MUS 130 Beginning Composition	2
MUS 164 Our World of Music.....	1
MUS 199 Composition Forum	0
MUS 218 Piano (if needed)	1
Ensemble.....	1
CCC.....	3
<u>CCC.....</u>	<u>3</u>
<i>Total</i>	<i>18</i>

Spring – Sophomore

MUS 120 Concert Attendance.....	0
MUS 200 Recital Seminar (for 206)	0
MUS 206 Instrumental/Vocal Lessons	2
MUS 222 Aural Skills IV.....	2
MUS 354 Form & Analysis	3
MUS 228 Composition Lessons	2
MUS 299 Composition Forum	0
MUS 3x2 Composition Lab	2
Ensemble.....	1
CCC.....	3
<u>CCC.....</u>	<u>3</u>
<i>Total</i>	<i>18</i>

Spring – Junior

MUS 120 Concert Attendance.....	0
MUS 232 Conducting II.....	2
MUS 264 Music History	3
MUS 300 Recital Seminar (for 306)	0
MUS 3x2 Composition Lab	2
MUS 326 Instrumental/Vocal Lessons	2
MUS 328 Composition Lessons	2
MUS 399 Composition Forum	0
Ensemble.....	1
<u>CCC.....</u>	<u>3</u>
<i>Total</i>	<i>15</i>

Fall – Senior

MUS 285 Copyright.....	3
MUS 3x2 Composition Lab	2
MUS 404 Choral Arranging	2
MUS 441 Composition in Electronic Music 2	3
MUS 491 Senior Project.....	2
MUS 499 Composition Forum	0
Ensemble.....	1
<u>CCC.....</u>	<u>3</u>
<i>Total</i>	<i>16</i>

III. GRADUATE DEGREE

A. NEW STUDENTS

Admissions

New students who apply for graduate study in composition must complete the required application process:

1. Apply for and receive acceptance into SUNY Fredonia Graduate Program.
2. Supply a representative portfolio to the head of composition. This portfolio will contain the following:
 - a. **Scores** of 3-5 the applicants' representative works.
 - b. **Recordings** (CDs or mp3s accessible online are allowed) of 3-5 representative works, at least two of which should correspond to the submitted scores.
 - c. A current **resumé** or **vita** which lists prior education, original compositions (including title, instrumentation, date composed and duration), performances (including date, location and performers) and a list of honors and awards.
3. Participate in a face-to-face interview with Dr. Deemer. Phone interviews are acceptable but only when absolutely necessary.

Please note that application to graduate study at SUNY Fredonia is separate from application to the School of Music, and that admission to one does not ensure acceptance to the other.

Degree Requirements

The minimum number of credits required for the Master of Music in Music Composition is 36. The requirements for the M.M. in Music Composition are as follows:

Music Bibliography (3 credits)
Analytic Techniques (3 credits)
Private Study in Composition (9 credits over three semesters)
Pedagogy of Composition (3 credits)
Pedagogy of Theory (3 credits)
Music Theory (3 credits)
Music History (9 credits over three semesters)
Thesis (3 credits)
Final Comprehensive Oral Examination (0 credits)
Graduate Composition Recital (0 credits)
TOTAL: 36 credits

Completion of published curricular requirements for the degree with a minimum cumulative quality point average of 3.00 in all graduate work completed at SUNY Fredonia. A student's graduate degree requirements (required course work, total credit hours, etc.) are those in effect at the time the student is admitted to the degree program.

B. CONTINUING STUDENTS

Advising

Not long after the midway point of each semester, students will meet with their advisors to discuss what courses to take in the following semester and make sure that degree progress is satisfactory. All graduate composition majors will be advised by Dr. Deemer; please make an appointment with him a few days before your appointed day/time.

Composition Lessons

Graduate students are permitted to sign up for private Studio Instruction with the Composition Faculty for the two years that they are in the graduate studies program; students will study with Dr. Deemer, Dr. Boelter or Mr. Coleman and instructor assignments will be made at the beginning of each semester.

Lessons will start and end as close to the hour as possible; while they may end early, they should never run late into someone else's lesson time. It is requested that a student wait outside their instructor's office until the lesson time – walking in five minutes early (if the door is open) can distract from important business that may need to be dealt with in between lessons.

If a student is going to miss a lesson, they should contact the instructor beforehand either via e-mail or phone (preferably at least 3-4 hours before the lesson if illness or other emergencies are the cause of the absence, 2-3 days before if it is a pre-scheduled, excused absence).

While graduate students do not have to sign up for Composition Forum as a separate course, they are required to attend on a weekly basis and any absences will be noted as part of their private instruction grade.

Satisfactory Progress

Beginning in their first semester, each graduate student majoring in composition will be required to take part in two presentations at the end of each semester. These presentations will be given before & during Finals Week; a sign-up sheet will be posted on Dr. Deemer's door the week before finals for students to choose their Composition Jury times and Composer Repertoire presentations will be scheduled in the first few weeks of Composition Forum.

Composer Repertoire Presentation

Each graduate student will select two composers from the master list (see Page XX) and giving a multimedia presentation to the Composition Forum that covers the important aspects of each composer (biographical information, musical/stylistic attributes, important works and their contribution to music/why are they important). A one-page outline for each composer will be handed in and an oral presentation will be given elaborating the

information in the outline. The outline should include a brief bibliography and listening list for each composer.

Composition Jury/Portfolios

Every graduate student will take part in a Composition Jury in front of the area faculty at a pre-determined time during finals week. The student will hand in a jury form and copies of each score they have composed that semester to the faculty at the beginning of their jury. The student will then be asked to present at least one work to the faculty, including playing a recording (on CD) and discussing the aesthetic, formal, harmonic and other pertinent aspects of their work.

Thesis

In their final semester, the composition graduate student will enroll in this course to focus on one major work to be completed by the end of the semester. The scope of this work should be sizable in scope and have duration of at least 10-15 minutes long. Multi-movement works are acceptable and instrumentation should be for large ensemble (orchestra, chamber orchestra, wind band, concert choir, etc.). This work should be read during the band or orchestral reading sessions and hopefully premiered on the graduate recital.

Graduate Recital

One of the capstone experiences a composition major has the opportunity to enjoy is the senior recital. This recital should have several works that demonstrate the composer's evolution throughout their time at SUNY Fredonia. The recital should contain no less than 30 minutes of music and no more than 45 minutes of music. All scores must be presented to and approved by the Composition Faculty no later than six weeks before the recital; if a recital is scheduled for April 15th, for example, then each score must be completed by March 1st (including the Graduate Thesis). Exceptions to this may be made on a case-by-case basis but should be extremely rare – to truncate the distance from final score completion to concert will increase the amount of work and stress on the performers.

Graduate Comprehensive Oral Examination

Assemble a minimum of three (3) School of Music faculty to conduct the Examination, with one designated as Chair. The three committee members will be *selected from and represent* the applied, history, theory and/or interdisciplinary areas of the candidate's chosen program. At least three (3) areas must be represented on the committee.

Collect one (1) Examination question from each committee member and forward these questions to the candidate at least four weeks before the Examination.

Notify (*by e-mail or written note*) both the candidate and the Associate Director for the School of Music of:

- The time and place of the Examination.
- The names of faculty members on the committee.

NOTE: Examination must take place no later than December 5 in Fall Semester and no later than May 5 in Spring Semester.

The examination will cover mainly coursework taken during the degree and the candidate's final project or recital. Students will also be expected to speak knowledgeably about theoretical, stylistic and historical aspects of Western music of all historical periods. Performance majors, in addition, will be expected to be familiar with their performance medium, its pedagogy, and its literature.

In the examination itself, each of the questions will receive approximately twenty–thirty minutes of examination time. The Chair of the examination conducts the proceedings and decides, in open conversation with the examination committee members, when an individual question has been given an adequate time allotment.

Following the examination, the student is asked to leave the room so that deliberations by the Committee may be conducted privately. It is the responsibility of the exam chair to inform the student about the results and to secure the signatures of the committee members confirming the successful completion of the oral examination.

After the Examination follow up with the Chair of the Oral Examination Committee concerning the results:

[Forward the Request for Oral Exam Form to the Committee Chair for signatures]

- Grade of Pass – All committee members sign the original *Request for Graduate Comprehensive Oral Examination* form and the Chair returns Form to the Associate Director for the School of Music.
- Grade of Fail – Schedule retake of the oral examination within six (6) months and no sooner than four (4) to six (6) weeks.

For complete rules, regulations and requirements see the reverse side of the *Request for Graduate Comprehensive Oral Examination* form, or on line at:
<http://www.fredonia.edu/som/forms.asp>

GRADUATE COMPOSITION CURRICULUM

<u>SUMMARY</u>	<u>TOTAL</u>
MM-Composition	
Core Curriculum (6) + Composition (12) + Music Theory (6) + Music History (9) + Final Requirements (3)	127
 CORE CURRICULUM REQUIREMENTS	
Music Bibliography (MUS 521).....	3
Analytic Techniques (MUS 624).....	3
<i>Subtotal</i>	6
 COMPOSITION AREA REQUIREMENTS	
Composition (MUS 609/610/611).....	9
Pedagogy of Composition (MUS 651).....	3
<i>Subtotal</i>	12
 MUSIC THEORY REQUIREMENTS	
Pedagogy of Theory (MUS 650).....	3
Composition majors must take at least <i>one</i> course from the following list:	
Counterpoint (MUS 624).....	3
Schenkerian Analysis (MUS 652).....	3
Post-Tonal Analysis (MUS 653).....	3
<i>Subtotal</i>	6
 MUSIC HISTORY REQUIREMENTS	
Composition majors must take at least <i>three</i> courses from the following list:	
Renaissance Period (MUS 542).....	3
Baroque Period (MUS 543).....	3
Classical Period (MUS 544).....	3
Romantic Period (MUS 545).....	3
Modern Period (MUS 546).....	3
<i>Subtotal</i>	9
 FINAL REQUIREMENTS	
Thesis (MUS 695).....	3
Graduate Recital.....	0
Final Comprehensive Oral Exam.....	0
<i>Subtotal</i>	3

TWO-YEAR PROGRAM OVERVIEW

Fall – First Year

MUS 521 Music Bibliography.....	3
MUS 609 Composition.....	3
Theory, History or Composition.....	3
<i>Total</i>	9

Spring – First Year

MUS 521 Analytic Techniques.....	3
MUS 610 Composition.....	3
Theory, History or Composition.....	3
<i>Total</i>	9

Fall – Second Year

MUS 611 Composition.....	3
Theory, History or Composition.....	3
Theory, History or Composition.....	3
<i>Total</i>	9

Spring – Second Year

MUS 695 Thesis.....	3
Theory, History or Composition.....	3
Theory, History or Composition.....	3
<i>Total</i>	9