



UNIVERSITY of WASHINGTON

Michael K. Young
President

April 30, 2014

Dean Robert C. Stacey
College of Arts and Sciences
Box 353765

Dear Bob:

Based on the recommendation of the Subcommittee on Admissions and Programs, the Faculty Council on Academic Standards has recommended approval of a Bachelor of Music degree in Percussion with options in Orchestral Percussion and in Contemporary Percussion and Mallet Keyboard. A copy of the approval is attached.

I am writing to inform you that the School of Music is authorized to specify these requirements beginning autumn quarter 2014.

The new requirements should be incorporated in printed statements and in individual department websites as soon as possible. The *General Catalog* website will be updated accordingly by the Registrar's Office.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Michael K. Young'.

Michael K. Young
President

Enclosure

cc: Dr. Tom Collier (with enclosure)
Mr. Robert Corbett (with enclosure)
Ms. Virjean Edwards (with enclosure)



UNIVERSITY OF WASHINGTON

CREATING AND CHANGING UNDERGRADUATE
ACADEMIC PROGRAMS

OFFICE USE ONLY

Control #

MUSIC-2013/001

After college/school/campus review, send a signed original and 1 copy to the Curriculum Office/FCAS, Box 355850.

For information about when and how to use this form: <http://depts.washington.edu/uwcr/1503instructions.pdf>

College/Campus	Arts And Sciences	Department/Unit	School of Music	Date	10/1/13
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New Programs

☐ Leading to a Bachelor of ____ in ____ degree.

X Leading to a Bachelor of Music degree with a major in Percussion

☒ Leading to a ____ Option within the existing major in Percussion
orchestral Percussion
contemporary Percussion and Mallet Keyboard

☐ Leading to a minor in ____

Changes to Existing Programs

☐ New Admission Requirements for the Major in ____ within the Bachelor of ____.

☐ Revised Admission Requirements for the Major in ____ within the Bachelor of ____.

☐ Revised Program Requirements for the Major in ____ within the Bachelor of ____.

☐ Revised Requirements for the Option in ____ within the major in ____.

☐ Revised Requirements for the Minor in ____.

Other Changes

☐ Change name of program from ____ to ____.

☐ Change delivery method or location of program.

☐ New or Revised Continuation Policy for ____.

☐ New Honors Requirements for ____.

☐ Eliminate program in ____.

Proposed Effective Date: **Quarter:** X Autumn ☐ Winter ☐ Spring ☐ Summer **Year: 2014**

Contact Person: Tom Collier	Phone: 3-8259	Email: mallets@uw.edu	Box: 353450
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EXPLANATION OF AND RATIONALE FOR PROPOSED CHANGE

For new program, please include any relevant supporting documentation such as student learning outcomes, projected enrollments, letters of support and departmental handouts. (Use additional pages if necessary).

see addendum pages for full rationale

OTHER DEPARTMENTS AFFECTED

List all departments/units/ or co-accredited programs affected by your new program or changes to your existing program and acquire the signature of the chair/director of each department/unit listed. Attach additional page(s) if necessary. *See online instructions.

Department/Unit:	Chair/Program Director:	Date:
Department/Unit:	Chair/Program Director:	Date:

CATALOG COPY

Catalog Copy as currently written. Include only sections/paragraphs that would be changed if your request is approved. Please cross out or otherwise highlight any deletions.

PROPOSED CATALOG COPY

Reflecting requested changes (Include exact wording as you wish it to be shown in the printed catalog. Please underline or otherwise highlight any additions. If needed, attach a separate, expanded version of the changes that might appear in department publications).
Please note: all copy will be edited to reflect uniform style in the General Catalog.

Orchestral Percussion Option:

Music core (30 credits) plus 12 credits of division-approved upper level MUSIC or MUHST electives; 6 credits of MUSICP 337 (Percussion); 9 credits of MUSICP 340 (Timpani); 3 credits of MUSICP 341 (Mallets); 18 credits from MUSICP 437, 440 or 441; 2 credits of recitals; 12 credits of large MUSEN ensembles (Orchestra, Wind Ensemble, Symphonic Band); 12 credits of MUSEN 304 (Percussion Ensemble); 3 additional ensemble credits from MUSEN 384, 410 or 411; 12 credits of MUSAP 443 (Percussion Lab).

MUSICP

MUSEN

see attached

Contemporary Percussion and Mallet Keyboards Option:

Music core (30 credits) plus 12 credits of division-approved upper level MUSIC or MUHST electives; 3 credits of MUSICP 337 (Percussion); 3 credits of MUSICP 340 (Timpani); 9 credits of MUSICP 341 (Mallets); 3 credits MUSICP 342 (Jazz Drum Set); 18 credits from MUSICP 437, 440, 441 or 442; 2 credits of recitals; 6 credits of large MUSEN ensembles (Orchestra, Wind Ensemble, Symphonic Band); 12 credits of MUSEN 304 (Percussion Ensemble); 9 additional ensemble credits from MUSEN 384, 410 or 411; 12 credits of MUSAP 443 (Percussion Lab).

MUSICP

APPROVALS

Chair/Program Director:

Date:

11/26/13

College/School/Campus Curriculum Committee:

Date:

12/17/13

Dean/Vice Chancellor:

Date:

12/17/13

Faculty Council on Academic Standards/ General Faculty Organization/Faculty Assembly Chair:

Date:

2/7/2014

POST TRI-CAMPUS APPROVAL (when needed)

Faculty Council on Academic Standards/ General Faculty Organization/Faculty Assembly Chair:

Date:

4/4/14

Proposed Bachelor of Music degree in Percussion with options in Orchestral Percussion
& Contemporary Percussion and Mallet Keyboard

Percussion (119 credits)

*Same admissions as
all Bachelor of Music
programs*

Music Core, excluding MUSIC 204, MUSIC 205, MUSIC 206, MUSIC 304, MUSIC 305, and MUSIC 306, (30 credits); MUSICP 337; MUSICP 340; MUSICP 341; MUSIC 379; MUSIC 479; 12 credits of MUSAP 443; 12 credits of MUSEN 304; minimum 18 credits from MUSICP 437, MUSICP 440, MUSICP 441, or MUSICP 442; minimum 6 credits from MUSEN 300, MUSEN 301, or MUSEN 302; minimum 3 credits from MUSEN 384, MUSEN 410, or MUSEN 411; 12 credits of approved upper-division MUSIC or MUHST electives; minimum 15 credits from one of the following options.

- a. Orchestral Percussion: 3 additional credits of MUSICP 337; 6 additional credits of MUSICP 340; 6 additional credits of MUSEN 300, MUSEN 301, or MUSEN 302.
- b. Contemporary Percussion and Mallet Keyboard: 3 credits of MUSICP 342; 6 additional credits of MUSICP 341; 6 additional credits of MUSEN 384, MUSEN 410, or MUSEN 411.

BACHELOR OF MUSIC in PERCUSSION

Admission to the Bachelor of Music is intended for especially qualified students who wish to emphasize professional training in **percussion performance** within a four-year program. A minimum of 180 credits is required, of which at least 60 must be taken in departments other than the School of Music, including the **Language Skills, Reasoning and Writing in Context**, and **20 credits in each of two Areas of Knowledge** requirements of the College of Arts and Sciences (see below). Music majors are required to earn a minimum grade of 2.0 in each music course (core and elective) that is to count toward Music degree requirements. A GPA of 2.5 in Music is required for graduation.

<u>C O U R S E S</u>	<u>C R E D I T S</u>
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PRE-CORE

AUTUMN AUT/WIN/SPR

113 & 119 120 Beginning Ear Training (1), Theory (3), Survey of Music History (5) or proficiency exam	9
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MUSIC THEORY & HISTORY CORE

AUTUMN WINTER SPRING

201 202 First-Year Theory I, II (3,3)	6
203 301 302 First-Year Theory III & Second-Year Theory I, II (3,3,3)	9
210 211 212 Music History I, II, III (3,3,3)	9
303 Second-Year Theory III (3)	3

At least three credits from among: MUSIC 250, MUSIC 316, MUSIC 317, or any

400-level Ethnomusicology course	3
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>>TOTAL CORE CREDITS	30
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ADDITIONAL MUSIC REQUIREMENTS

Approved upper-level Music Theory or History electives (see list of course options)	12
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PIANO PROFICIENCY

Students must satisfy a piano proficiency requirement equivalent to passing MUSAP 235.

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ORCHESTRAL PERCUSSION OPTION REQUIREMENTS

MUSICP 337 (Percussion)	6
MUSICP 340 (Timpani)	9
MUSICP 341 (Mallets)	3
MUSICP 437, 440, or 441	18
MUSIC 443 (Percussion Lab)	12
MUSEN 300, 301, 302 (Orchestra, Wind Ensemble, Symphonic Band)	12
MUSEN 304 (Percussion Ensemble)	12
MUSEN 384 (Modern Music Ensemble), MUSEN 410 (Steel Drum Ensemble), or MUSEN 411 (Gamelan Ensemble)	3
MUSIC 379 (Junior Recital)	1
MUSIC 479 (Senior Recital)	1

>>TOTAL MAJOR CREDITS	119
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CONTEMPORARY PERCUSSION and MALLET KEYBOARD OPTION REQUIREMENTS

MUSICP 337 (Percussion)	3
MUSICP 340 (Timpani)	3
MUSICP 341 (Mallets)	9
MUSICP 342 (Drum Set)	3
MUSICP 437, 440, 441 or 442	18
MUSIC 443 (Percussion Lab)	12
MUSEN 300, 301, 302 (Orchestra, Wind Ensemble, Symphonic Band)	6
MUSEN 304 (Percussion Ensemble)	12
MUSEN 384 (Modern Music Ensemble), MUSEN 410 (Steel Drum Ensemble), or MUSEN 411 (Gamelan Ensemble)	9
MUSIC 379 (Junior Recital)	1
MUSIC 479 (Senior Recital)	1

>>TOTAL MAJOR CREDITS	119
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ADDENDUM to form 1503 - U.W. PERCUSSION PROGRAM

Rationale Statement

Over the past fifty years, the demands of percussion performance have increased dramatically as modern 20th century composers ranging from John Cage, Harry Partch and Iannis Xenakis to contemporary icons Steve Reich, Nebojsa Zivkovic and David Hollinden expanded the range of percussion in orchestral, chamber and solo repertoire. No longer can a percussionist hope to enjoy a successful performing career with only a basic knowledge of 19th and early 20th century orchestral excerpts, two-mallet xylophone playing and rudimental snare drum technique. Professional percussionists of the 21st century are required to add (in addition to the above) contemporary multi-percussion skills (multiple instrument set-up), four mallet abilities on marimba and vibraphone, drum set skills and a knowledge of basic playing techniques on exotic instruments from around the world including gamelan, steel drum and Latin hand percussion. Furthermore, the ability to improvise effectively on a variety of percussion instruments is more commonplace in 21st century contemporary music than in any previous period in percussion performance.

In 2004, I proposed several changes to the U.W. Percussion Program as the School of Music transitioned from five-year combination undergraduate BA/BM degrees to separate four year BM and BA degrees. With one less year of study, the solution to providing effective instruction for students on a multitude of instruments requiring a disparate aggregate of playing techniques depending on musical style or genre seemed somewhat insuperable. However, my solution was to propose three options of study that students could choose to follow depending on their own personal goals and musical interests:

1. Timpani / Orchestral Percussion: timpani as the primary instrument with areas of competence in other percussion instruments
2. Mallet / Orchestral Percussion: marimba/xylophone/vibraphone as the primary instrument with areas of competence in other percussion instruments
3. Studio / Orchestral Percussion: multiple percussion as the primary instrument with areas of competence in timpani and mallets

While my original concept of providing emphasis of study options for undergraduate percussion students might have been a good idea, the end result after 2004 was nearly every student adopting the Mallet/Orchestral track. In hindsight, the problem with my concept was in designing three options of study that were very similar in scope revolving around the skills of one full-time percussion instructor and a part-time timpanist, Michael Crusoe. Further problems with the concept arose when enrollment in the percussion program dropped from 16+ majors in 2005 to 7 majors in 2009. However, with percussion enrollment increasing - 11 majors and minors (undergrad and grad) in 2013 - and with increased inquiries from potential high school percussionists about the UW, I feel it is time to make further adjustments to the undergraduate percussion program and to take advantage of new directions taking place in the School of Music.

Because undergraduate percussion students have so much to learn and not enough time in four years to learn it all, I am convinced that my original concept for providing options of study for undergraduates in the percussion program still has merit. However, with increased opportunities provided by current faculty instructors and ensembles new since 2004 (namely Christina Sunardi - gamelan, Ted Poor - improvisation, drums, Steve Korn - drum set and Shannon Dudley - steel drum), and with the addition of Michael Werner of the Seattle Symphony, more diverse 21st century relevant options for percussion students can and should be implemented.

Here is my new proposal for options in percussion studies:

- **Orchestral Percussion:** primary instructors - Werner, Crusoe, percussion TA
- **Contemporary Percussion and Mallet Keyboards:** primary instructors - Collier, Poor, Korn, Sunardi, Dudley

NOTE: a third option is already available for those undergraduate percussionists in the Jazz Studies Program

- **Jazz Studies:** primary instructors - Poor, Collier (vibes)

The breadth of techniques required by 21st century percussionists is quite daunting. Previous generations of percussionists could enjoy success in music by mastering four traditional categories of orchestral instruments, timpani, snare drum, xylophone, and utility instruments (cymbals, triangle, tambourine, etc.). While four years of undergraduate study was adequate time to cover the four basic categories of orchestral percussion in the 20th century, the past 20 years in percussion performance - orchestral or otherwise - have placed new demands on 21st century percussionists. In addition to mastering the traditional four percussion instrument categories mentioned above, modern-day percussionists are expected to be able to perform on non-traditional orchestral percussion instruments including marimbas, vibraphones, conga drums (and other Latin American drums), steel drums, electronic drum pads, and a variety of other exotic acoustic and electronic percussion instruments used by contemporary composers in 21st century music.

Because of the unique demands in providing effective instruction in 21st century percussion performance, and the restrictions of maximum credits allowed for an undergraduate degree program at the University of Washington, it was necessary to look at the School of Music requirements for undergraduate students. I needed to find a way to increase percussion instruction without losing music theory and music history requirements so critical in providing a well-rounded music education for percussion students. After much consideration, and consultation with the other percussion instructors in the School of Music, a decision was made to drop the ear training courses in the music core for percussion students for the following reasons:

1. **Orchestral Percussion:** Ear training is the most essential element in timpani performance - probably even more than the technique required to play the instrument itself. Timpanists must be able to identify and sing intervals during a performance under very adverse conditions. It's not unusual, for example, where the orchestra might be playing a passage in the key of D minor while the timpanist, getting ready for an entrance eight bars later is tuning his/her four timpani in perfect fourths beginning on F#. And that is a relatively easy tuning in timpani performance. Intervals between four or five drums sometimes do not outline basic chords or equal intervals between pitches. And to make things more challenging for a timpanist, the pitches heard are not the fundamental tones of the drum, but octave overtones caused by the physical bowl shape of timpani. Because ear training is extensively covered and emphasized so acutely in private timpani lessons, and because the training is directly applied to performing on the instrument, the advantages of training students' ears in connection with applied lessons is advantageous. Furthermore, transferring responsibility of ear training from the music core to private instruction makes more room in the percussion curriculum for things that are more important to students' careers.

2. **Contemporary Percussion and Mallet Keyboard Option:** Students involved in contemporary percussion often perform music requiring improvised segments. This is especially true for mallet keyboard performers. To become an effective improviser on marimba or vibraphone, students must have extensive instruction in ear training techniques since instant simultaneous composition and

performance is nearly impossible without an applied knowledge of intervals, scales and chord structures. Aside from a handful of early marimba sonatas and concerti from the 1950's, 60's and 70's, the bulk of mallet keyboard literature has been composed in the past thirty years, most of it after 2000. Improvisation, absent from most 20th century mallet literature, is now a more common feature in new music for the marimba and vibraphone as well as contemporary music in general. In working with mallet students interested in improvisation in private lessons, exercises in vocalizing intervals, identifying chords and chord types, as well as dictation and transcription assignments are a regular part of keyboard mallet lessons*. The applied use of ear training techniques as a regular part of keyboard mallet lessons in lieu of the separate music core ear training courses allows more room in the percussion curriculum for the study of an ever-increasing array of percussion instruments and performance techniques.

In conclusion, the time has come for a new School of Music BM degree program in Percussion Studies. Because percussion performance requires mastering such a wide variety of instruments utilizing an equally wide variety of techniques, a new set of requirements and options is needed to effectively educate and train our undergraduate percussion students. Furthermore, the lineup of world-class percussion instructors currently involved in teaching percussion in our school is impressive and the potential is obviously there for the UW percussion program to expand and become one of the elite undergraduate (and graduate) percussion programs in the world. The idea of providing two formal options of percussion emphasis (in addition to the jazz studies degree) also breaks new ground in undergraduate percussion programs since most peer schools of music offer only a single path of study towards a BM in percussion. While the more traditional approach of orchestral percussion studies remains intact, we are better prepared and able to offer more cutting-edge instruction in areas extremely relevant to percussionists in the 21st century than we could have eight years ago under my original proposed options. I am very optimistic that we can continue to attract the most talented students interested in furthering their skills in percussion, but with a program that allows them to pursue their own musical interests whether they lie in traditional orchestral studies, contemporary music, world percussion, mallet keyboards or jazz.

* In lessons I often utilize my ear training method, *Jazz Improvisation, A Course in Improvising, Sight-Reading and Ear Training*, published by Music Minus One in 1982 (revised 2001) as a companion set for their *Rutgers Music Dictation Series*.

Undergraduate Curriculum Review Process for New Programs

Search

Manage Participants Profile (Admin)

Seattle: Bachelor of Music degree in Percussion with options in Orchestral Percussion and Contemporary Percussion & Mallet Keyboard (MUSIC-20131001)

Discussion 1 of 1
Page 1 of 1

Moderator actions

Reply

New conversation

UWCR
UWCR

Please review the attached 1503 pdf requesting to establish a Bachelor of Music degree in Percussion with options in Orchestral Percussion and Contemporary Percussion & Mallet Keyboard at the Seattle campus and post comments by 5:00 pm on Tuesday, March 4th.

If you have any problems viewing the attachment or need disability accommodations, please contact the University Curriculum Office at uwcr@uw.edu.

MUSIC-20131001.pdf

Download

Add to this conversation:

Rich Text Editor

Font Name and Size: **B** *I* U **12**

Paragraph Style: Indenting and List: Insert Links: HTML Spelling

Common formatting keyboard shortcuts:

- Control Shift B sets text to bold
- Control Shift I sets text to italic
- Control Shift U underlines text
- Control Shift L aligns text left
- Control Shift C aligns text center
- Control Shift R aligns text right
- Control Shift L adds an HTML link

To exit this text editor use the keyboard shortcut Control + Shift + ESC.

UNIVERSITY CAMPUSES UNDERGRADUATE PROGRAM REVIEW PROCEDURES**

CHECKLIST

Title of Proposal: Bachelor of Music degree in Percussion with options in
Orchestral Percussion and Contemporary Percussion &
Mallet Keyboard (MUSIC-20131001)

Proposed by (unit name): School of Music

Originating Campus:

☒ UW, Seattle

☐ UW, Bothell

☐ UW, Tacoma

I. Phase I. Developed Proposal Review (to be completed by Originating Campus' Academic Program Review body)

A. Review Completed by: (list name of program review body)

Chaired by:

02/07/14 Date proposal received by originating campus's review body

02/10/14 Date proposal sent to University Registrar

02/11/14 Date proposal posted & email sent to standard notification list

04/04/14 Date of originating campus's curriculum body approval

(Note: this date must be 15 business days or more following date of posting)

B. 0 Number of comments received. Attach the comments and a summary of the
consideration and responses thereof : (1-2 paragraphs)

II. Phase II. Final Proposal Review (to be completed by FCTCP)

A. Review Completed by:

☒ FCTCP subcommittee

☐ FCTCP full council

Chaired by: William Erdly

4/9/14 Date request for review received from University Registrar

4/22/14 Date of FCTCP report

B. Review (attached)

YES NO

- ☒ Was notice of proposal posted on UW Website for 15 business days?
- ☒ Was notice of proposal sent to standard mailing list 15 business days in advance of academic program review?
- ☒ Were comments received by academic program review body?
- ☒ Was response to comments appropriate? (explain, if necessary)
- ☒ Was final proposal reviewed by FCTCP within 14 days of receipt?
- ☒ Was there adherence to the University Campuses Undergraduate Program Review Process? (explain, if necessary)

C. Recommendation

- ☒ Forward for final approval
- ☐ Forward to Provost because of University issues (Explain)
- ☐ Return to campus council because of insufficient review (Explain).

**Endorsed by Faculty Senate Executive Committee, 1/10/05, modified 1/31/06; These procedures apply to new undergraduate degrees, majors, minors (and certificates) and substantive changes to same