

New Program Proposal

Historical Performance Practice

General Information

Give a brief (1-2 paragraphs) overview of the proposed credential, including its disciplinary foundations and connections, its focus and learning objectives for students, and the specific degree (e.g. bachelors, masters, doctorate) and/or credentials (e.g. major, certificate, minor, concentrations) to be offered. This should be based largely on your descriptions in the following sections but it should be shorter than their combined length. Moreover, it should use language that is capable of communicating your ideas to audiences increasingly distant from your academic field as your proposal moves through the review process.

This graduate specialization prepares students to enter the field of historical performance practice (HPP) as professional performers, scholars, and educators. Participation in the specialization will place students in dialogue with the necessary movement within classical music studies to involve a more diverse and inclusive curriculum, as the field of HPP is focused on aspects of performance, musical styles, and composers that have historically been considered to reside outside the margins of the traditional canon. Desire to engage with historical performance practice is flourishing among music performers, scholars, and audiences, evidenced by the robust support of early music and HPP studies here in Eugene (Oregon Bach Festival, Berwick Academy, Oregon Bach Collegium, University of Oregon Musicking Conference), as well as throughout the United States and Canada. Leading universities throughout North America provide graduate certificates and degrees in HPP studies, but no universities in the Pacific Northwest offer such accreditation. The University of Oregon School of Music and Dance is uniquely situated to fill this lacuna and position itself as a leading institution in the field. A graduate specialization in historical performance practice is an opportunity to capitalize on the momentum fostered by the implementation of the Oregon Bach Festival's Berwick Academy and the UO Musicking Conference. Benefits include prospects for recruitment of graduate students, increased collaboration between School of Music and Dance students and the Oregon Bach Festival, and the recognition of the UO SOMD as the preeminent location for HPP studies in the Pacific Northwest and along the West Coast.

Primary Proposer

Marc Vanscheeuwijck

Is there a co-proposer for this proposal?

Yes

Co-proposer(s)

Name	Home Unit
Lori Kruckenberg	School of Music and Dance

Home department

Music

College

Music and Dance, School of

Additional Department Affiliations

Level

Graduate

Program Type

Graduate specialization

Degree Type

Graduate Specialization

Primary Location

UO main campus

Program Delivery Format

Traditional classroom/lab

Does the program represent a collaboration of two or more university academic units?

No

Proposed Identification

Full Title

Historical Performance Practice

What's your desired effective date?

2021-2022

Program Description

Is there a core set of required courses?

Yes

What is the core set of required courses and what is the rationale for giving these courses this prominent role? What are the central concepts and/or skills you expect students to take from the core?

Six required courses totaling 18 credits:

Choose 1 of the following:

MUS 660 Music in the Middle Ages (3 cr)

MUS 661 Music in the Renaissance (3 cr)

MUS 662 Music in the Baroque Era (3 cr)

MUS 663 Music in the Classical Era (3 cr)

Choose 2 of the following:

MUS 680 Historical Performance Practice (Part I) (3 cr)

MUS 681 Historical Performance Practice (Part II) (3 cr)

MUS 682 Historical Performance Practice (Part III) (3 cr)

MUS683 Rhetoric in Music (currently a MUS607 recurring seminar; course change has been submitted to UOCC for approval) (4 cr)

MUS684 Music Iconography (currently a MUS607 recurring seminar; course change has been submitted to UOCC for approval) (4 cr)

MUS691 Collegium Musicum (1 cr)

Rationale: These six courses prepare students to enter the field of historical performance practice (HPP) as professional performers, scholars, and educators. Participation in the specialization will place students in dialogue with the necessary movement within classical music studies to involve a more diverse and inclusive curriculum, as the field of HPP is focused on aspects of performance, musical styles, and composers that have historically been considered to reside outside the margins of the traditional canon. Desire to engage with historical performance practice is flourishing among music performers, scholars, and audiences, evidenced by the robust support of early music and HPP studies here in Eugene (Oregon Bach Festival, Berwick Academy, Oregon Bach Collegium, University of Oregon Musicking Conference), as well as throughout the United States and Canada. Leading universities throughout North America provide graduate certificates and degrees in HPP studies, but no universities in the Pacific Northwest offer such accreditation. The University of Oregon School of Music and Dance is uniquely situated to fill this lacuna and position itself as a leading institution in the field. A graduate specialization in historical performance practice is an opportunity to capitalize on the momentum fostered by the implementation of the Oregon Bach Festival's Berwick Academy and the UO Musicking Conference. Benefits include prospects for recruitment of graduate students, increased collaboration between School of Music and Dance students and the Oregon Bach Festival, and the recognition of the UO SOMD as the preeminent location for HPP studies in the Pacific Northwest and along the West Coast.

What is the relationship between upper-division courses and the lower-division curriculum? For example, are fundamental principles introduced in the lower division and then applied to increasingly complex problems at the upper-division? This vertical architecture is common in the sciences, but is by no means universal. In the humanities, a

more horizontal structure is often appropriate. For example, students might read and analyze literature at each level (100-400), but do so with increasing sophistication and the capacity to draw on a widening array of literary forms and ideas.

N/A

Are there specific course-to-course prerequisites that help students extend or link ideas or are the intellectual connections among courses in your major more general?

N/A

Are there tracks or concentrations within the credential? If so, do these start from a common core or are they differentiated from the beginning?

No

Course of Study

Course of Study

Course List		Credits
Code	Title	
Choose 1 of the following (total 3 credits):		
MUS 660	Music in the Middle Ages	3
MUS 661	Music in the Renaissance	3
MUS 662	Music in the Baroque Era	3
MUS 663	Music in the Classical Period	3
Choose 2 of the following (total 6 credits):		
MUS 680-682	Historical Performance Practices I-III	9
The following required courses:		
MUS 683: Rhetoric & Music (currently a MUS607 recurring seminar; course change has been submitted to UOCC for approval)		4
MUS 684: Musical Iconography (currently a MUS607 recurring seminar; course change has been submitted to UOCC for approval)		4
MUS 691	Collegium Musicum	1
Total Credits		18

Expected Learning Outcomes For Students And Means Of Assessment

Only one learning outcome should be listed per row. Additional fields are added once a row has been filled.

Principle Learning Outcome (Concept or Skill)	Part of curriculum where this is introduced	Part of curriculum where this is developed	How students demonstrate mastery
Familiarize students with cultural history of early modern music	MUS 660-3 Music History Survey	MUS 660-3 Music History Survey	Written assignments and discussion
Familiarize students with issues in performance practice of the early modern period	MUS 680-2 Historical Performance Practice	MUS 691 Collegium Musicum	Written assignments, discussion, and performance on period instruments
Introduce students to basic concepts of classical rhetoric and delivery specific to the early modern period	MUS 683 Rhetoric and Music	MUS 683 and MUS 691 Rhetoric & Music, and Collegium Musicum	Reading, discussion, written assignments, paper, and hands-on practica in performance
Introduce students to the discipline of art history and iconography to explore how visual arts can inform us about historical performance issues and organology	MUS 684 Musical Iconography	MUS 684 Musical Iconography	Discussion of paintings, primary and secondary sources; written assignments, paper

If needed, explain particular items in the grid:

If needed, describe your curriculum map in narrative form, as an alternate to the grid:

The study of Historical Performance Practice is deeply imbedded in the study of early modern cultures, and that seeks information not available in the score: it aims at exploring approaches to musical improvisation and composition (Music History, HPP & Collegium courses); to the aesthetic sense of different regions in Europe and the Americas between 1450 and 1900 (Iconography course); to familiarize students with the socio-cultural and historical contexts of the various cultures within which the music was created and heard (Music History and HPP courses); to their literary, artistic, architectural, theatrical, religious, philosophical environments (HPP, Rhetoric & Iconography courses). These are the building for understanding cultures of the past in which to imbed our musical performances in culturally-informed reconstructions that respect those past cultures.

What is the nature and level of research and/or scholarly work expected of program faculty which will be indicators of success in those areas?

All involved faculty have performance and/or research specializations in early music, historical performance practice studies, art history and classic rhetoric, and a solid record of publications and recordings in those areas.

Explain the methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

Except for the more lecture-oriented music history surveys, all other classes are conducted with thorough class discussions following the reading of primary and secondary sources, comparative listening of recordings, close score study and analysis, and performance. Students are evaluated on their class work (participation in discussions and performances), on occasional short written assignments, and on final research papers.

Accreditation

Is or will the program be accredited?

No

Please explain why accreditation is not being sought:

All SOMD programs are accredited by the National Association of Schools of Music.

Need for this Credential

What is the anticipated fall term headcount over each of the next five years?

Fall Term Headcount = number of students with major declared in Fall term.

What are the expected degrees/certificates over the next five years.

Number of Degrees:

Number of Certificates:

How did you arrive at the above estimates? Please provide evidence. (e.g. surveys, focus groups, documented requests, occupational/ employment statistics and forecasts, etc.)

What are the characteristics of students you expect this program to attract (e.g., resident/out-of-state/international; traditional/nontraditional; full-time/part-time)? Will it appeal to students from particular backgrounds or with specific careers in mind?

What are possible career paths for students who earn this credential? Estimate the prospects for success of graduates in terms of employment, graduate work, licensure, or other professional attainments, as appropriate.

Describe the steps that have been taken to ensure that the proposed program(s) does not overlap other existing UO program(s) or compete for the same population of students. [Provide documentation that relevant departments or areas have been informed of the proposal and have voiced no objections.]

Attach your communications showing due diligence in consulting with other UO departments or areas.

List any existing program(s) that are complemented or enhanced by the new major.

Program Integration And Collaboration

Are there closely-related programs in other Oregon public or private universities?

No

If applicable, explain why collaborating with institutions with existing similar programs would not take place.

N/A

Describe the potential for impact on other institution's programs.

N/A

Document your due diligence in consulting with other Oregon institutions.

Please contact the Office of the Provost for instructions prior to contacting another institution about this program proposal.

If the program's location is shared with another similar Oregon public university program, provide externally validated evidence of need.

Attach Corroborating Documentation

List any additional faculty who will have a role in this this program as a result of the change(s), indicating those who will have leadership and/or coordinating roles. For each

individual, indicate status with respect to tenure track (TT or NTT), rank, and full-time or part-time.

Faculty Name	Faculty Classification and Rank	FTE	Role
Marc Vanscheeuwijck	TT – Full	.67	Faculty
Lori Kruckenberg	TT – Associate	1.0	Faculty
Margret Gries	Career NTT, Instructional, Sr. Instructor 1	.333	Faculty

Describe how students will be advised in the new program.

Advising will be done by School of Music and Dance musicology faculty who specialize in historical performance practice studies, and in early music research.

What other additional staff are needed to support this program?

No additional staff is needed.

Are special facilities, equipment, or other resources required because of the change (e.g., unusual library resources, digital media support,

No additional resources are needed.

Attach your communication(s) showing due diligence in consulting with UO Libraries and any other resource area effected by the new program.

Financial Sustainability

What financial resources are needed to support this proposal? Identify the resources currently available as part of existing UO programs or reallocations within existing budgets. Are additional resources needed?

No additional financial resources are necessary.

Provide a plan that shows how long-term financial viability of the program is to be achieved, addressing anticipated sources of funds, the ability to recruit and retain faculty, and plans for assuring adequate library support over the long term.

Business Plan Description

N/A

Describe your plans for development and maintenance of unique resources (buildings, laboratories, technology) necessary to offer a quality program.

N/A

Attach supporting documentation for financial sustainability.

If grant funds are required to launch the program, what does the institution propose to do with the program upon termination of the grant?

N/A

Document Upload Guide

Attach Supporting Documents

Specialization Description

Structural elements of the specialization:

Indicate whether the specialization is open only to students in specific graduate degree programs, or if it is open to students from any graduate program. Also indicate the type of degree that the specialization may accompany (Ph.D., MA, D.Ed., etc.)

The Historical Performance Practice specialization may accompany MM, MA, DMA, and PhD programs in any area of music. This specialization replaces the previously offered historical performance practice “supporting area.” The specialization will be made available immediately, including to students currently enrolled in graduate degree programs at the School of Music and Dance, and those students who were recruited to the University of Oregon for the purpose of enrolling in the previously offered supporting area. Students who wish to declare this specialization will submit a statement of purpose that will be reviewed by musicology faculty associated with historical performance practice studies. Students may declare this specialization at the beginning of their degree program, or may add the specialization no later than the end of their third term of study.

If there are guidelines or accreditations for such programs, include them and describe how the proposed Graduate Specialization will meet the established standards.

Describe the role of the faculty in the conduct of the specialization. What participation will be required in terms of faculty from other programs? (Provide letters documenting willingness to participate.)

Advising will be done by School of Music and Dance musicology faculty who specialize in historical performance practice studies, and in early music research.

Other Program Characteristics

Must courses be taken for a letter grade and/or passed with a minimum grade to count toward the proposed major? If so, please list the courses and the requirements of each. Although there is variation in detail, UO majors typically require that most of the courses be taken for a letter grade (not “pass/no pass”) and that the grade be C- or better.

Letter grade. B- or better.

How much course overlap will be allowed to count toward both the major and some other credential a student might be earning (a minor, certificate, or another major)? If there are specific credentials with overlap limits, please list those and the limits.

There are no limits to course overlap.

Does your proposal call for new courses, or conversion of experimental courses into permanent courses? If so, please list courses in the text box below and indicate when they will be submitted to UOCC for approval:

MUS607 Rhetoric and Music and MUS607 Musical Iconography are currently offered as recurring topic seminars. These courses are being converted to permanent courses and have been submitted to the Grad Council for approval.

What type of degree(s) and major(s) may this specialization accompany?

The Historical Performance Practice specialization may accompany MM, MA, DMA, and PhD programs in any area of music. This specialization replaces the previously offered historical performance practice “supporting area.” The specialization will be made available immediately, including to students currently enrolled in graduate degree programs at the School of Music and Dance, and those students who were recruited to the University of Oregon for the purpose of enrolling in the previously offered supporting area.

Will admission to the program be limited?

No

Will students be required to apply for entry to this program?

Yes

What are the conditions for admission?

Students who wish to declare this specialization will submit a statement of purpose that will be reviewed by musicology faculty associated with historical performance practice studies. Students may declare this specialization at the beginning of their degree program, or may add the specialization no later than the end of their third term of study.

Additional Requirements (Will Appear in Catalog)

Please describe admission procedures (Will Appear in Catalog)

Residency Requirements (Will Appear in Catalog)

Attach Additional Files

Reviewer Comments