Learning Outcomes Data Report

Bachelor of Arts in Music – concentration in Music Management

Department of Music

Fall, 2011 enrollment - 20
Report completed by Ernie M. Hills and Robin Fisher
January 25, 2012

Please note: The Bachelor of Arts in Music – concentration in Music Management program in the current University Catalog is being eliminated; those changes are discussed in item 5 below. This document, while addressing the current program, is forward looking and therefore, most clearly addresses the new, smaller BA in Music program will be in effect starting Fall 2012. That program will better satisfy student needs making this program unnecessary.

1. Learning-outcomes trajectory
In recent years, we have moved away from focusing our assessment reports on individual classes and toward a focus on the learning outcomes for the entire program. This shift became most noticeable about a year ago when we wrote our first draft of learning outcomes for the Bachelor of Arts in Music program. Those were contained in our Assessment Report submitted in June 2011. Since then, learning outcomes have been revised and expanded to address the needs of all of our undergraduate degree programs.

2. Learning Outcomes (each are important, so they are not prioritized)
Able to demonstrate basic technique and performance skills on his/her instrument and in ensemble, as well as basic keyboard and sight singing skills.

Because musicians are first known by their ability to “do” music, the ability to perform at a basic level on a primary instrument or voice and contribute to performances in large ensembles (choir, band, orchestra, etc.) is essential. The skills of applied music enable the student to be immersed in the act of music making which provides a context for the learning of academic knowledge in our field. Basic keyboard and sight singing skills are essential musicianship tools that enable students to integrate performance understandings with academic pursuits.

Show a general knowledge of the major styles, genres, and composers in their socio-political context from the seventeenth century to the present.

Music from different style periods, genres, and composers must be dealt with using the knowledge of place and time. It is through the study of music history, theory, literature, and performance practice that students develop the ability to place individual works within the context of place and time. Understanding about the course of artistic history and stylistic development informs all aspects of music performance and inquiry.
Demonstrate the ability to synthesize general knowledge of musical forms, processes, and structures and speak or write with knowledgeable and articulate confidence about music.

As students master fundamental understandings of the academic disciplines of music history and music theory, and the applied discipline of music performance, they are able to see how each discipline informs and is informed by the others. It is through this synthesis that students develop the ability to critically evaluate musical performances, compositions, and writings. The ability to speak and write within the discipline is essential for the student to demonstrate their knowledge and to pass knowledge along to others.

3. Alignment with the Baccalaureate Learning Goals

*Competence in the Discipline* is clearly articulated in each of the learning outcomes above. Music students must be able to demonstrate through performance, analysis, writing, and speaking the competencies contained within the study of music as part of a liberal arts degree.

The program develops *Knowledge of Human Cultures* through the study of historical context for each musical work encountered. This often includes a study of other arts, languages, and socio-political backgrounds. Although the sciences are not encountered directly through our program, students gain much practical knowledge of the *Physical and Natural World* as it is expressed through varied acoustical environments.

*Intellectual and Practical Skills* are found throughout the program. Each musical work encountered is approached through inquiry and analysis that is designed to lead to critical and creative thinking. Communication skills are essential tools for articulating musical concepts and artistic achievement. The ensemble performance experience requires strong teamwork and problem solving skills. The pursuit of music is carefully constructed toward the accumulation of progressively more challenging works and group performances are always project-oriented activities.

The development of *Personal and Social Responsibility* is an important touchstone of all music study. Student must take personal responsibility for the development of their performance and musicianship skills and must demonstrate those skills on a regular basis. The role that each musician plays within a larger ensemble requires the social responsibility of a team; each musician must carry his/her part for the benefit of the group. Performance before live audiences develop a sense of civic engagement that is often linked with intercultural knowledge and understanding. All of these form the foundations and skills for lifelong learning through involvement with diverse communities and real-world challenges.

*Integrative Learning* is required for students to synthesize the enormous canon of music and to use that knowledge to demonstrate advanced accomplishment in our field. Because of each student’s involvement in general education, the program
encourages development of understandings of the world beyond music and the use of that knowledge to inform their musical work. Though this, we believe that our students become more than well-rounded musicians; they become well-rounded individuals.

4. Monitoring Learning Outcomes

**Able to demonstrate basic technique and performance skills on his/her instrument and in ensemble, as well as basic keyboard and sight singing skills.**

Individual performance skills are monitored through weekly, individual applied lessons. Each student must perform a juried final performance at the end of each semester. These jury exams are used to evaluate each student’s ability and progress appropriate for advancement to the next level. Ensemble performance skills are monitored through rehearsals and performances of each ensemble. Because each ensemble gives three or more performances each semester, student performances are evaluated by the general public. Keyboard skills are monitored through the MUSC 14 courses. Each student must perform specific skills at a final evaluation each semester until the required skills have been appropriately accomplished. Sight singing skills are acquired and evaluated in the music theory and musicianship courses.

As indicated above, each student in the program is evaluated multiple times every semester for their individual and ensemble performance skills. Every student must demonstrate musicianship skills to complete the lower-division requirements in keyboard and sight singing.

For the jury exam, the student prepares specific solo literature as assigned and performs a formal program before a jury of 3-5 faculty members. A sample jury assessment form is attached. Public performances given by the major ensembles are all recorded and archived in the departments Listening Lab. Keyboard skill proficiency exam are administered by at least two faculty members. A sample of the proficiency exam is attached. Sight singing is tested throughout the musicianship classes and in a final skills exam. A sample of the exam is attached.

The faculty involved in the various juried exams confer in regards to the evaluation and progress of each student and thus review the learning outcomes and the degree to which our students accomplish these skills.

**Show a general knowledge of the major styles, genres, and composers in their socio-political context from the seventeenth century to the present.**

This learning outcome is monitored through three required courses which are surveys of World Music and western Music Literature. Students are also required two upper division electives taken from music history or theory. These courses reinforce the learning outcome with in-depth study.

Each student in the program must take these courses. Assessments given in the courses focus on broadening knowledge of common repertoire, deepening understandings of the ways in which music intersects with life around it, and the practice of analytical and creative approaches to the study of music. This learning outcome has not been the subject of a particular assessment study, but we closely
monitor student achievement in these courses as they are required for students to advance to upper division coursework.

A copy of the final exam for MUSC 10B is attached to this document. You can see that it focuses on aural identification of musical examples such that the student must place the work within its historical context and identify specific compositional attributes. Additionally, students must show understanding of specific compositional movements and identify works from a score sample without the benefit of aural playback.

As indicated above, this has not been the subject of a specific assessment report. However, faculty from the area meet on a regular basis to discuss the efficacy of the courses in meeting the learning outcome.

**Demonstrate the ability to synthesize general knowledge of musical forms, processes, and structures and speak or write with knowledgeable and articulate confidence about music.**

The lower division music theory courses are sequential in nature with ever increasing difficulties of understanding related to musical forms, processes, and structures. Through regular testing, compositions, and analysis projects, students must demonstrate competence with these concepts. In upper division courses, students write and speak about these concepts as they relate to specific score analysis projects. The capstone Senior Seminar course requires students to demonstrate a synthesis of their musical experiences and knowledge through a public poster session.

This learning outcome was tested with a sample of students in 2010. Students in MUSC 6 and MUSC 7 were given an assessment based on their knowledge of altered chords in which they had to identify specific harmonies from score analysis. The results were as expected. Students who were enrolled in MUSC 6 could accurately identify the secondary dominant harmonies (100%) but most were unable to identify the augmented sixth harmonies. Those enrolled in MUSC 7 completed both assessments with ease (100%). This project was written up as our Annual Assessment Report for the department in June 2010. Faculty used the data to conclude that the two courses are accomplishing their specific learning goals at the level of achievement expected. A copy of the 2010 Assessment Report is attached to this document.

5. **Outcomes used to address the curriculum**

This program has recently been transformed from a rather large BA requiring 52-65 units to a much smaller program of 40 units. The changes were not precipitated so much by our assessment of learning outcomes as by the assessment of our national accrediting body, the National Association of Schools of Music (NASM). During our recent accreditation visit (October 2011), the BA in Music was identified as being unnecessarily large and cumbersome for a liberal arts degree in music. Rather, it was approaching the size and scope of a Bachelor of Music degree – the professional degree in our field.

The department addressed this assessment by carefully reviewing and updating the three major learning outcomes discussed above in light of the
program’s goal of a liberal arts degree with a general emphasis in music. We also worked with the Standards for the BA included in the NASM Handbook so that the program was in good alignment with the national standards. To make sure we would be able to provide a summative assessment of students graduating from the program, we added a Senior Seminar capstone course in which students will produce artifacts that display an overview of their music study and its relationship to their overall education. The new program has a secondary benefit of providing student with about 30 units of free electives within the 120 unit total. We are advising students to develop useful cognates with those elective units so that students might pursue music and business (or others), making this Music Management concentration unnecessary. We believe that these changes will make this degree useful to an important part of our student population.

6. Data from alumni

Alumni surveys have been used in conjunction with on-campus program reviews. Data from the surveys have been analyzed and curricular changes have resulted. Overall, alumni seem quite satisfied with their programs rating their experiences in the performance realm highest, followed by music history, music theory, and musicianship.

Alumni surveys and other alumni feedback have resulted in changes to the keyboard proficiency requirements as the standards were deemed unnecessarily difficult. Alumni feedback was greatly responsible for the addition of jazz studies to the department’s offerings and revisions to music education coursework.

7. Learning outcomes and accreditation

As a fully accredited member of the National Association of Schools of Music, each program must adhere to “standards” and “competencies” as published in the NASM Handbook. For this program, the Handbook states:

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.

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.

NASM Handbook, VII, D, 2-3 (page 98)
By comparing these to the learning outcomes specified for this program, one can see there is careful alignment between our campus goals and those set forth by our accrediting agency.

8. A final word

We appreciate your interest in this program and desire to understand the unique educational goals associated with programs in music. If there are aspects of this document that are unclear, please contact us for clarification.

Attachments:
- Learning Outcomes document prepared for College of Arts & Letters showing each learning outcome, the courses in which the learning takes place, and the assessment tools used to evaluate the outcomes. This includes a rubric demonstrating alignment of the Learning Outcomes for this program with the dimensions and learning goals published by the Lumina Foundation [http://www.luminafoundation.org/](http://www.luminafoundation.org/).
- Sample jury exam assessment form.
- Sample keyboard proficiency assessment.
- Sample sight singing proficiency assessment.
- Sample final assessment from MUSC 10B – Music Literature.
- Department of Music Annual Assessment Report, 2010 with results for an Altered Chord Assessment in MUSC 6 and MUSC 7.
Annual Assessment Report
Department of Music
June 2010

During the spring of 2010, the department engaged in an assessment project that looked at a very specific aspect of our major curriculum. In addition, we set in place a long-term project that will begin collecting data in fall 2010.

Altered Chord Assessment in MUSC 6 and MUSC 7

Every music major must complete a three-semester sequence of lower-division music theory study in MUSC 5, 6, and 7 (Beginning, Intermediate, and Advanced Music Theory). The topic of altered chords begins in MUSC 6 with the introduction of secondary dominants. The topic is expanded on in MUSC 7 with the additional study of augmented sixth chords and other extended harmonic resources.

What goals or learning objectives/outcomes were assessed?

We assessed the understanding of two types of altered chords in students enrolled in MUSC 6 and MUSC 7 late in the spring 2010 semester. In general, we wanted to know how well the concepts of altered harmonies were being introduced in MUSC 6 and how that information was being retained and mastered in MUSC 7. These harmonic resources are an essential knowledge for professional musicians and are extremely important to assure the success of students in upper division coursework. The mastery of this material is a learning goal for the lower division theory sequence.

How did you assess these learning outcomes?

Students in MUSC 6 and 7 were given the same short quiz comprised of four questions. Two questions referred to a short musical example in D major that included a secondary dominant seventh chord. Students were asked to (1) identify the location of the altered chord and (2) to name the specific chord using Roman numeral analysis. Two questions referred to another short musical example in A minor that included an augmented sixth chord. Students were asked to (3) identify the location of the augmented sixth and (4) to identify the type of the chord as an Italian 6th, German 6th, or French 6th. The data collected for the number of responses and percentage of correct answers is given below for each course.
### MUSC 6 (31 students total)

<table>
<thead>
<tr>
<th>Question #</th>
<th>Correct</th>
<th>Incorrect</th>
<th>Percentage correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>31</td>
<td>0</td>
<td>100.0%</td>
</tr>
<tr>
<td>2</td>
<td>25</td>
<td>6</td>
<td>80.6%</td>
</tr>
<tr>
<td>3</td>
<td>20</td>
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</tr>
<tr>
<td>4</td>
<td>2</td>
<td>29</td>
<td>6.4%</td>
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</tbody>
</table>

### MUSC 7 (20 students total)

<table>
<thead>
<tr>
<th>Question #</th>
<th>Correct</th>
<th>Incorrect</th>
<th>Percentage correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
<td>0</td>
<td>100.0%</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
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<td>100.0%</td>
</tr>
<tr>
<td>3</td>
<td>20</td>
<td>0</td>
<td>100.0%</td>
</tr>
<tr>
<td>4</td>
<td>20</td>
<td>0</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

For the students in MUSC 7, we were pleased to find that all 20 answered the questions correctly. This shows a strong understanding of these two altered harmonies at least at the tested level of basic identification.

The 31 students in MUSC 6 performed within our expectations. All 31 answered the first question correctly identifying the location of the secondary dominant chord. About 80% of the students were able to correctly identify the specific secondary chord. These data show that the MUSC 6 students are developing a rudimentary understanding of secondary but that some (20%) have not yet mastered the specifics.

In question 3 we were surprised to find that 20 of the MUSC 6 students were able to identify the location of the augmented 6th chord despite not having been introduced to this topic. Their success either demonstrates some generalized knowledge of altered harmonies or simple elimination based on their ability to identify the one chord they didn’t know. For the two students who correctly answered question 4 we believe that is best explained as guessing on a multiple choice question.

Overall, the assessment demonstrates that the two courses are accomplishing their learning goals. MUSC 6 is successfully introducing the topic of altered harmonies and MUSC 7 is successfully completing the process at a high level of achievement. We believe this level of achievement bodes well for student success in subsequent courses.
As a result of faculty reflection on these results, are there any program changes anticipated?

Because the results demonstrated a high degree of accomplishment of learning goals in both courses, no changes are anticipated at this time.

What assessment activities are planned for the upcoming academic year?

We will begin a multi-year assessment program as described below.

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**A Plan to Assess Individual Student Achievement in Applied Music**

At the heart of the music major curriculum is the development of each individual's performance abilities. This development is difficult to measure as each student brings individualized ability into their freshman year and each student progresses in their own way. The assessment is further complicated because there is little uniformity of performance media, pedagogy, or literature. Despite these impediments, we wish to assess individual achievement and progress throughout student’s undergraduate career.

This project will strive to develop ten student portfolios of performances documented through video. Incoming freshmen will be video recorded giving a solo performance during the first few weeks of their first semester. They will be similarly recorded at least once or twice each year, during the juried evaluation processes at the end of each term. At the end of each academic year, the video data will be assembled such that a faculty committee can review the performances in chronological order. The committee will evaluate the degree to which students are making substantial artistic progress. This process will continue until the student has completed the bachelor’s degree. At that time, we should be able to note significant and sustained improvement in all aspects of the student’s musical achievement or begin to identify reasons for the lack of that achievement.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Type term here</th>
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<tbody>
<tr>
<td>Degree / Program</td>
<td></td>
</tr>
<tr>
<td>Teacher</td>
<td>Credit Hours</td>
</tr>
</tbody>
</table>

**Grades:**

- Tone ...........................................
- Technique (diction, breathing) ...........
- Musicianship (interpretation, phrasing, dynamics) ......................
- Intonation ....................................
- Rhythm .......................................  
- Consistency of practice ..................
- Attitude (cooperation, responsiveness)  

**Performance Exam Average** ..........

**Grading Key**

- A = Outstanding  
- B = Good  
- C = Satisfactory  
- D = Minimum  
- Pass Work  
- F = Failure

**Technical work emphasized:**

**Compositions studied this semester:**

**Teacher Comments & Recommendations:**

Teacher signature/date
**Prepared piece** 35 points:

25-35: Well-prepared, musical, fluent, accurate
15-25: Adequately prepared, but contained several mistakes and/or lacked fluency
0-15: Poorly prepared, not fluent, not accurate

**Sightreading thin texture** 25 points:

20-25: Perfect or nearly perfect reading
10-15: Issues with fluency and accuracy or fluency and rhythm.
5-10: Poor reading. Weak fluency and accuracy. Rhythmic difficulties.
0-5: Unable to sightread in a meaningful manner.

**Sightreading four-part texture** 25 points:

20-25: Perfect or nearly perfect reading
10-15: Issues with fluency and accuracy or fluency and rhythm.
5-10: Poor reading. Weak fluency and accuracy. Rhythmic difficulties.
0-5: Unable to sightread in a meaningful manner.

**Creative Arrangement** 35 points:

25-35: Creative, accurate harmonization. Chords found with fluency.
10-20: Poor accuracy, difficulty finding chords. Rhythmic or other fundamental problems.
0-10: Unable to harmonize

**Transposition** 30 points:

15-25: Lacks fluency and/or accuracy.
5-15: Difficulty with concept. Lacking fluency and accuracy.
0-5: Unable to transpose.

<table>
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<tr>
<th>Total class points</th>
<th>250</th>
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<tbody>
<tr>
<td>Prepared piece</td>
<td>35</td>
</tr>
<tr>
<td>Creative arrangement</td>
<td>35</td>
</tr>
<tr>
<td>Sightreading 2-pt</td>
<td>25</td>
</tr>
<tr>
<td>Sightreading 4-pt</td>
<td>25</td>
</tr>
<tr>
<td>Transposition</td>
<td>30</td>
</tr>
<tr>
<td>Total points</td>
<td>400</td>
</tr>
</tbody>
</table>

Grade ________
Prepared piece

TEXTURE 13
(Secondary Dominants)

Andantino (tempo rubato)

S. H. & G.

Fine

a tempo

D.C. al Fine
5. **GAVOTTE**

Johann Georg Witsbauer (1750–1802)

Moderato

{Music notation image}

mf \( \rightarrow \) \( \rightarrow \) p \( \rightarrow \) mf

{Music notation image}
Transpose P4
Music 10B, Survey of Music Literature  
Exam #3, Twentieth Century  

NAME:

Section A, Identifications

1. Name the composer of the piece (1).  
   **SCHOENBERG**

   Describe the term used to describe the pitch usage, or tonal system, of this piece (1).
   **ATONAL (NOT SERIAL)**

   Name the term given to the singing technique used in the piece (1).  
   **Sprechstimme**
   (½ Mark for "speechsong")

2. Name the composer and suggest a likely date of composition (2).
   **HENRY COWELL**  1925

   Name the instrument for which the work is written, and describe how the sound is produced (2).
   **PIANO. ONE PERSON HOLDS DOWN DAMPER PEDAL.**
   **ONE PERSON BRUSHES STRINGS WITH FINGERS.**

3. Name the composer, his nationality, and suggest an approximate date of composition (3).
   **CHARLES IVES, AMERICAN, 1917**

   Describe the harmony that is used to accompany the voice in this piece (1).
   **QUARTAL / BUILT ON 4THS.**

4. Name the composer and the geographical location where the piece was first performed (2).
   **BRAHMS, VIENNA (AUSTRIA / GERMANY = OK HERE)**

   Name the form of the piece (1).
   **THEME + VARIATIONS**
5. Suggest the nationality of the composer, and a likely date of composition (2).

**French**, 1894  (Debussy, "Afternoon of a Faun")

Describe at least one aspect of the text on which this piece of music is based, and describe one way in which the music depicts or invokes that text (1).

FUiTE IS INSTRUMENT OF THE FAAUN, TRISTAN CHORD SUGGESTS SENSUALITY / EROTICISM, NON-GOAL ORIENTED HARMONY REFLECTS DREAM-LIKE QUALITY.

Music Scores

6. Study the piece of music for piano, attached, and answer the following questions.

Suggest the nationality of the composer and an approximate date of composition (2).

**French**, 1910  (Debussy, "Voiles")

Name the scale used in the first few measures of the piece (1).

**Whole Tone**

7. Name the composer and date of composition of this excerpt (2).

**Stravinsky**, 1913

Name the geographical location in which this piece was first performed (1).

**Paris**

Describe two ways in which this composition extended previous uses of rhythm and / or meter (2).

Unpredictable accents, frequent changes of meter, simultaneous different meters, bitonality / polytonality / octatonicism

Short Answers

8. Name two cities that were vibrant centers of musical activity in early twentieth-century Europe (2).

**Paris, Vienna**
9. Choose TWO of the following early twentieth-century movements, which spanned the worlds of music and the visual arts: Exoticism, Impressionism, Symbolism, Expressionism, Primitivism.
Define the movement (2), name the geographical location in which it was popular (2), and name a composer and musical work often associated with it (4).

FIRST CHOICE: SEE PRINTED SHEET ATTACHED.

SECOND CHOICE:

10. Define Minimalism (1). When did it become popular, and why (2)?
SEE SHEET FOR DEFINITION.

BECAME POPULAR DURING THE 1960S.

WAS A REACTION AGAINST INCREASING COMPLEXITY

COMPOSERS WANTED MORE EASILY UNDERSTANDABLE MUSIC

11. Define 12-tone serialism (1), and name the composer most often associated with its invention (1). Why did this composer believe that 12-tone serialism was a necessary development in music composition (1)?
SEE SHEET FOR DEFINITION.

SCHOENBERG.

IT WAS NECESSARY IN ORDER TO GIVE COHERENCE TO ATONAL NON-TEXTED WORKS

HE NEEDED A SYSTEM TO GENERATE ATONAL MUSIC WITHOUT TEXT.
12. Define Modernism (1).

SEE ATTACHED SHEET.

13. Describe one main trend in art music after World War II (1). Give an example of a musical work that embodies this trend, and name its composer (2).

- Electronics — Varese, "Poème Electronique"
- Increasing Complexity / Integral Serialism — Milton Babbitt, "3 Pieces for Piano"
- Aleatory / Chance Choice Music — John Cage, Any Piece
- Extreme Simplicity / Minimalism — Terry Reilly, "In C"

14. Choose ONE of the following composers (1), and describe why their music was not well-received by some audiences during their lifetimes (1): Gustav Mahler, Claude Debussy, Arnold Schoenberg, John Cage, Milton Babbitt.

- Mahler — Inclusion of Klezmer / Children's Music / Eclecticism
- Debussy — Sounded unfinished / Didn't follow rules of harmony
- Schoenberg — Too dissonant / Too mathematical
- Cage — Doesn't sound like "music"
- Babbitt — Too complex / Too dissonant

15. Choose any piece we have studied from between 1890 and 1950 (1). Describe how the piece extends the use of an instrument or group of instruments (1).

- Mahler Symphony 1, High Double Bass
- Stravinsky Rite of Spring, High Bassoon / Percussion Usage
- Cowell "The Banshee" — Piano
- Cage "Our Spring Will Come" — Prepared Piano

16. Give one word that you think best encapsulates music history of the twentieth century (1).

Any is OK. THIS IS A BONUS MARK.
Exoticism
Artistic attitude that explores (and sometimes exploits) the cultures of foreign lands. In music, a style in which rhythms, melodies, or instruments evoke the color and atmosphere of faraway lands – e.g. Stravinsky’s *Rite of Spring*, Puccini’s *Madama Butterfly*, etc.

Primitivism
Belief that what was least mediated by civilization was closest to the “truth” (e.g. children, peasants, undeveloped cultures) – e.g. Stravinsky, *Rite of Spring*

Symbolism
Literary movement in which writings are suggestive of images and ideas rather than being literal descriptions – Concerned with actual sounds, colors of words – e.g. Debussy’s *Prelude to the Afternoon of a Faun*

Impressionism
French movement developed by painters who tried to capture the “first impression” of a subject through varied treatments of light and color – e.g. Debussy’s “Voiles”

Expressionism
Movement that sought to express humanity’s most extreme emotions, to confront the deepest aspects of the human psyche. Rejects conventional techniques in favor of devices that distort and exaggerate. Privileges psychological truth over beauty. E.g. Schoenberg’s *Pierrot Lunaire*.

MODERNISM
Artistic movement of the twentieth century that emphasizes novelty at almost any cost, based on the conviction that the new must be as different as possible from the old

Minimalism
Style of composition that uses very simple melodies, motives, and harmonies repeated many, many, many times

12-tone Serialism (dodecaphony)
Method of composition based on the repeated manipulation of an established row (series) of 12 different pitch classes.
College of Arts and Letters Learning Outcomes

Department: **Music**  
Program: **Bachelor of Arts, Music Concentration**

**With the degree “BA LIBERAL STUDIES/Music Concentration”, graduates will be able to:**

1. Able to demonstrate basic technique and performance skills on his/her instrument and in ensemble, as well as basic keyboard and sight singing skills. He/she will reach this learning objective through the following courses and assessment tools:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Assessment Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 3XA (4 semesters)</td>
<td>Applied Study (Lower Div.)</td>
<td>Jury exam each semester</td>
</tr>
<tr>
<td>MUSC 13X (elective)</td>
<td>Applied Study (Upper Div.)</td>
<td>Jury exam each semester</td>
</tr>
<tr>
<td>MUSC 14C</td>
<td>Basic Keyboard Skills</td>
<td>Final exam testing skills including scales, arpeggios, sight-reading and transposition</td>
</tr>
<tr>
<td>MUSC 142/3X</td>
<td>Large Performing Ensemble</td>
<td>Choir, Band or Orchestra rehearsal and performance</td>
</tr>
<tr>
<td>MUSC 151 (elective)</td>
<td>Fundamentals of Conducting</td>
<td>Final exam conducting from a score with student ensemble</td>
</tr>
</tbody>
</table>

2. Show a general knowledge of the major styles, genres, and composers in their socio-political context from the seventeenth century to the present. He/she will reach this learning objective through the following courses and assessment tools:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Assessment Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 9</td>
<td>Music in World Cultures</td>
<td>Papers and exams about the role of music and its manifestations in various cultures</td>
</tr>
<tr>
<td>MUSC 10A/B</td>
<td>Survey of Music Literature</td>
<td>Emphasis on listening skills and writing about music. Final exams/term papers</td>
</tr>
<tr>
<td>MUSC 110A/B (elective)</td>
<td>History of Music</td>
<td>Writing and speaking about music from early Greeks to contemporary using harmonic analysis, aural evaluation and historical context. Final exams/term papers</td>
</tr>
</tbody>
</table>
3. Demonstrate the ability to synthesize general knowledge of musical forms, processes, and structures and speak or write with knowledgeable and articulate confidence about music. He/she will reach this learning objective through the following courses and assessment tools:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Assessment Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 5, 6 &amp; 7 (3 semesters)</td>
<td>Music Theory</td>
<td>Written exams and rigorous testing of aural skills each semester with increasing difficulty and complexity</td>
</tr>
<tr>
<td>MUSC 103 (elective)</td>
<td>Counterpoint</td>
<td>Written exams, term project</td>
</tr>
<tr>
<td>MUSC 105 (elective)</td>
<td>20th C Music</td>
<td>Written exams, score analysis, term paper</td>
</tr>
<tr>
<td>MUSC 106 (elective)</td>
<td>Form &amp; Analysis</td>
<td>Score analysis, term project</td>
</tr>
<tr>
<td>MUSC 184 (Capstone)</td>
<td>Senior Seminar</td>
<td>Senior Portfolio Project &amp; Career Planning</td>
</tr>
<tr>
<td>Dimension</td>
<td>Discipline Learning</td>
<td>Integrative Learning</td>
</tr>
<tr>
<td>---------------</td>
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<tr>
<td>Remembering</td>
<td>Learns terminology for and functions of music theory and form from the 17\textsuperscript{th} C to the present.</td>
<td>Able to list historical periods, major composers and stylistic development of music in Western Civilization and other cultures</td>
</tr>
<tr>
<td>Understanding</td>
<td></td>
<td>Grasp the role of social context in the historical and stylistic development of music.</td>
</tr>
<tr>
<td>Applying</td>
<td>Recognizes musical styles and genres from various historical periods</td>
<td></td>
</tr>
<tr>
<td>Analyzing</td>
<td>Analyze &amp; explain theoretical and historical elements in various genres of classical music</td>
<td></td>
</tr>
<tr>
<td>Evaluating</td>
<td></td>
<td>Able to make informed assessments of musical compositions and performances</td>
</tr>
<tr>
<td>Creating</td>
<td>Able to apply knowledge of music to other liberal arts disciplines</td>
<td>Assemble artifacts of entire college experience in a public poster session (capstone)</td>
</tr>
</tbody>
</table>
Musicianship II
Final Sight Singing Exam
Assessment

NAME ________________________

20-25: Perfect or near perfect pitch and rhythm, sung with confidence, appropriate tempo, musical phrasing and style.
15-20: Fluency and tempo maintained, some accuracy issues with pitch and/or rhythm, phrasing and style generally musical.
10-15: Issues with fluency and accuracy or fluency and rhythm.
5-10: Poor reading. Weak fluency and accuracy. Rhythmic difficulties.
0-5: Unable to sight sing in a meaningful manner.

Example #1 – 25 points

score _____

Example #2 – 25 points

score _____

Example #3 – 25 points

score _____

Overall score _____ out of 75 = ____ %