Learning Outcomes Data Report

**Bachelor of Music**

**Instrumental Concentration**

**Department of Music**

Fall, 2011 enrollment - 51
Report completed by Ernie M. Hills and Robin Fisher
January 25, 2012

*Forward*

The Bachelor of Music is considered to be the professional degree in our field. Students who complete this program are held to high standards. Regarding the purpose of the Bachelor of Music, the National Association of Schools of Music states:

Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life.

*NASM Handbook, VIII, A, 2 (page 99)*

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, including this one.

2. *Learning Outcomes (each are important, so they are not prioritized)*

**Perform at an advanced level on his/her instrument showing outstanding technical achievement in solo performance, musical accuracy, knowledge of style, and informed historical performance practice.**

As students pursuing a program in music performance, students are held to high achievement on a primary instrument or voice such that they may be considered worthy of professional performance upon graduation. Students frequently demonstrate their achievement as a soloist and as a member of large and small ensembles. Through all performances, students demonstrate the integrated knowledge of style and historically accurate performance practices.
Speak and write on a sophisticated level about music history in both western and non-western social context reflecting a knowledge of repertoire, major styles, genres, forms and composers from the middle ages to the present.

Music from different style periods, genres, composers, and cultures 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. 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.

Analyze and explain musical forms, processes, and harmonic language in music from the seventeenth century to the present reflecting advanced knowledge of music theory and its development from past to present.

Students must move beyond fundamental understanding of music history and theory to analyze and think critically about a wide range of musical problems. This ability is essential to achieve musical performance at a professional level.

Express their artistic opinions in an articulate, knowledgeable and persuasive manner, and formulate constructive criticism of musical performances or repertoire.

Students must achieve a synthesis of understanding and the ability to think clearly and articulate those thoughts in order to work effectively in a collaborative environment with other musicians, to lead an ensemble, or to teach other musicians.

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 performance.

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 significant practical knowledge of the *Physical and Natural World* as it is expressed through varied acoustical environments and through their pursuit of musical perfection.

*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

**Perform at an advanced level on his/her instrument showing outstanding technical achievement in solo performance, musical accuracy, knowledge of style, and informed historical performance practice.**

Individual performance skills are monitored through weekly, individual applied lessons and regular repertoire classes. 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. Frequent student performances are evaluated by peers and the general public. Students are subject to auditions for placement within university and professional ensembles and performance competitions are common. The capstone performances are two full, solo recitals given in the junior and senior years.

As indicated above, each student in the program is evaluated multiple times every semester for their individual and ensemble performance skills.

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.

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. Performance juries also act as gatekeepers to only approve students for junior or senior recitals following rigorous auditions.
Speak and write on a sophisticated level about music history in both western and non-western social context reflecting a knowledge of repertoire, major styles, genres, forms and composers from the middle ages to the present.

This learning outcome is monitored through five required courses in world music, music literature, and music history. The sequence of course moves from fundamental knowledge to complex, in-depth study.

Each student in the program must take this series of 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.

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.

A research paper is the culminating project for MUSC 110B; a faculty committee reviews these papers to gauge achievement of the learning goal.

Analyze and explain musical forms, processes, and harmonic language in music from the seventeenth century to the present reflecting advanced knowledge of music theory and its development from past to present.

These skills are obtained through a rigorous sequence of lower-division courses in music theory and musicianship and from three required upper-division courses providing the in-depth study of counterpoint, the analysis of traditional musical forms, and the analysis of contemporary music. The courses are sequential in nature; early courses provide fundamental knowledge leading to the upper division courses that focus on independent skills and analytical inquiry of specific scores.

One aspect of 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.

Express their artistic opinions in an articulate, knowledgeable and persuasive manner, and formulate constructive criticism of musical performances or repertoire.
This outcome is pervasive in all aspects of the performance program. Faculty monitor each student’s ability to express themself in lessons, jury exams, repertoire classes, ensembles, and all academic courses. Faculty in the program are encouraged to confer about individual student progress and to help shore up deficiencies that may be identified.

Although there has not been a formal assessment of this outcome, faculty discuss student progress in this area and consider our graduating students to be quite competent on the whole. Further evidence for this is seen in formal writing projects for upper-division courses and in supervised teaching through extra-curricular projects.

5. Outcomes used to address the curriculum

Small revisions to the curriculum have occurred due to assessment activities and from external assessments from our national accrediting body, the National Association of Schools of Music (NASM). During our recent accreditation visit (October 2011), the program was commended for its high standards demonstrated in individual and ensemble performance and for adherence to the academic competencies associated with the performance degree.

According to NASM standards, the program minimally provides an appropriate percentage of courses in the major area and supportive courses in music. Any additions to that part of the major curriculum are blocked by the University’s considerable general education requirements and our desire to not let the total degree requirements exceed 129. Should the GE requirements diminish, we would consider the addition of specific courses in pedagogy.

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:

**Performance.** Students must acquire:

a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.

b. An overview understanding of the repertory in their major performance area and the
ability to perform from a cross-section of that repertory.
c. The ability to read at sight with fluency demonstrating both general musicianship and,
in the major performance area, a level of skill relevant to professional standards
appropriate for the particular music concentration.
d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of
musical interpretation. Rehearsal and conducting skills are required as appropriate to the
particular music concentration.
e. Keyboard competency.
f. Growth in artistry, technical skills, collaborative competence and knowledge of
repertory through regular ensemble experiences. Ensembles should be varied both in
size and nature.

Normally, performance study and ensemble experience continue throughout the
baccalaureate program.

**Musicianship Skills and Analysis.** Students must acquire:

a. An understanding of the common elements and organizational patterns of music and
their interaction, the ability to employ this understanding in aural, verbal, and visual
analyses, and the ability to take aural dictation.
b. Sufficient understanding of and capability with musical forms, processes, and
structures to use this knowledge and skill in compositional, performance, analytical,
scholarly, and pedagogical applications according to the requisites of their
specializations.
c. The ability to place music in historical, cultural, and stylistic contexts.

**Composition/Improvisation.** Students must acquire a rudimentary capacity to create
original or derivative music. It is the prerogative of each institution to develop specific
requirements regarding written, electronic, or improvisatory forms and methods. These
may include but are not limited to the creation of original compositions or improvisations,
variations or improvisations on existing materials, experimentation with various sound
sources, the imitation of musical styles, and manipulating the common elements in non-
traditional ways. Institutional requirements should help students gain a basic
understanding of how to work freely and cogently with musical materials in various
composition-based activities, particularly those most associated with the major field.

**History and Repertory.** Students must acquire basic knowledge of music history and
repertories through the present time, including study and experience of musical language
and achievement in addition to that of the primary culture encompassing the area of
specialization (see Section III.L.).

**Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study
students must be able to work on musical problems by combining, as appropriate to the
issue, their capabilities in performance; aural, verbal, and visual analysis;
composition/improvisation; and history and repertory.

**NASM Handbook, VIII, B, 1-5 (page 101)**

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.

It is worth noting that we offer three performance concentrations as part of
the Bachelor of Music program – Instrumental, Keyboard, and Voice. The
assessment tools for each are identical except in application due to the unique
performance media and specific repertoire for each. Therefore, there is no substantial difference in the learning outcomes for these three programs.

**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 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.
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.

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**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.
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>Compositions studied this semester:</th>
<th>Technical work emphasized:</th>
</tr>
</thead>
</table>

**Grades:**

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

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

**Teacher Comments & Recommendations:**

**Grading Key**

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

**GRADE**
Music 10B, Survey of Music Literature  
Exam #3, Twentieth Century  

**NAME:**

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**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**  
   (*1/2 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 w/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 the 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).

Flute is instrument of the faun. 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.

Bintonality/Polyttonality/Octatoniaism

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 Électronique"
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.
IF ANSWER IS CLOSE OR HAS ELEMENTS YOU KNOW TO BE TRUE, GIVE POINTS 😊

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.
With the degree BM PERFORMANCE, graduates will be able to

1. Perform at an advanced level on his/her instrument showing outstanding technical achievement in solo performance, musical accuracy, knowledge of style, and informed historical performance practice. 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/13XB (8 semesters)</td>
<td>Applied Study</td>
<td>Jury exam each semester</td>
</tr>
<tr>
<td>MUSC 175/185</td>
<td>Junior / Senior Recital (Capstone)</td>
<td>Solo performance of 30/60 minute-program graded by applied instructor</td>
</tr>
<tr>
<td>MUSC 14D</td>
<td>Keyboard Skills</td>
<td>Final exam testing skills including scales, arpeggios, sight-reading and transposition</td>
</tr>
<tr>
<td>MUSC 1, 2</td>
<td>Musicianship Skills</td>
<td>Final exam of sight-singing, harmonic/tonal dictation, 4-part writing</td>
</tr>
<tr>
<td>MUSC 151</td>
<td>Fundamentals of Conducting</td>
<td>Final exam conducting from a score with student ensemble</td>
</tr>
</tbody>
</table>

2. Speak and write on a sophisticated level about music history in both western and non-western social context reflecting a knowledge of repertoire, major styles, genres, forms and composers from the middle ages to the present. He/she will reach this learning objective through the following courses and assessment tools:

<table>
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<th>Title</th>
<th>Assessment Tools</th>
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</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</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. Analyze and explain musical forms, processes, and harmonic language in music from the seventeenth century to the present reflecting advanced knowledge of music theory and its development from past to present. He/she will reach this learning objective through the following courses and assessment tools:

<table>
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<tr>
<th>Course</th>
<th>Title</th>
<th>Assessment Tools</th>
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<tbody>
<tr>
<td>MUSC 5, 6 &amp; 7</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</td>
<td>Counterpoint</td>
<td>Written exams, term project</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>20th C Music</td>
<td>Written exams, score analysis, term paper</td>
</tr>
<tr>
<td>MUSC 106</td>
<td>Form &amp; Analysis</td>
<td>Score analysis, term project</td>
</tr>
</tbody>
</table>

4. Express their artistic opinions in an articulate, knowledgeable and persuasive manner, and formulate constructive criticism of musical performances or repertoire. He/she will reach this learning objective through the following courses and assessment tools:

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<th>Assessment Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 1X2</td>
<td>Repertoire Class</td>
<td>Forum where peer performance is critiqued and evaluated</td>
</tr>
<tr>
<td>MUSC 100 (8 semesters)</td>
<td>Concert Attendance</td>
<td>Experiencing at least 10 concerts per semester on/ off campus and writing brief reviews</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Dimension</th>
<th>Discipline Learning</th>
<th>Integrative Learning</th>
<th>Intellectual Skills</th>
<th>Applied Skills</th>
<th>Civic Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remembering</td>
<td>Leans terminology for and functions of music theory and form from the 17th 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>
<td>Learn scores for his/her instrument by memory with accuracy and confidence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Understanding</td>
<td>Recognizes theoretical and historical characteristics of music from the Renaissance to the contemporary era.</td>
<td>Grasp the role of historical and cultural context in western and non-western music's development and performance</td>
<td>Able to sight-sing, write melodic dictation and harmonic analysis at an advanced level. Can execute keyboard skills including transposition, sight-reading and scales at a competent level. Can conduct from a musical score and lead a rehearsal of choral or instrumental music. Is competent in the use of music notation software.</td>
<td>Understand the value of music in society.</td>
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<td>Applying</td>
<td>Performs in various ensembles with informed stylistic and technical confidence</td>
<td>Able to recognize and explain harmonic language and stylistic attributes of music for their instrument</td>
<td>Participates in Department outreach programs (String Project, FeNAM, Choral invitational)</td>
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<tr>
<td>Analyzing</td>
<td>Analyze &amp; explain theoretical and historical elements in various genres of classical music</td>
<td>Analyze general and detailed components of music, i.e. harmonic, structural and stylistic.</td>
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<td>Evaluating</td>
<td>Able to make informed and critical assessments of the quality and level of accurate realization in musical compositions and performances</td>
<td>Able to critically evaluate his/her own performance and that of peers.</td>
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<td>Creating</td>
<td>Applies knowledge of music history, theory and technique in solo performance at an advanced level.</td>
<td>Able to make personal choices about style and technique in performance reflecting personal expression and artistic accomplishment.</td>
<td>Performs advanced repertoire with informed style and confidence at an advanced level on his/her instrument; able to audition for MM programs or audition for regional orchestras. Engages in community concerts and music projects as performer and organizer (FENAM, String Project)</td>
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