Learning Outcomes Data Report

Bachelor of Music
Jazz Studies Concentration

Department of Music

Fall, 2011 enrollment - 23
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)

The B.M. in Jazz Studies is our newest program, established in 2004. Even in a short period of time, it has garnered a wide variety of awards at the regional and national level.

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.

**Show knowledge of and proficiency in basic theoretical skills (aural, written, and at the keyboard) that inform intelligibility, craft, expression, and a commitment to independent inquiry in creating and performing improvised music in a variety of styles.**

The art of improvisation is at the core of jazz studies, and the intellectual underpinnings of improvisation is found in music theory. Student must develop a fluent understanding of theory that is spontaneously demonstrated through aural, written, and performance skills. Further, students must develop these skills based on a wide variety of jazz styles in order master the art of improvisation.

**Understand basic methods to teach individual instruction and ensemble leadership of Jazz music.**

In addition to performance, almost all professionals in jazz work in a pedagogical environment. Studies in arranging, conducting, and teaching develop these skills such that the student can be successful in a wide variety of formal and informal teaching situations.

**Developed the ability to articulate their artistic opinions and both give and receive constructive criticism of musical works.**

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 nearly all jazz studies courses. 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 performance is a full, solo recital given in the senior year; in the program, the solo student acts as the leader of one or more ensembles.

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 senior recitals following rigorous auditions.
Show knowledge of and proficiency in basic theoretical skills (aural, written, and at the keyboard) that inform intelligibility, craft, expression, and a commitment to independent inquiry in creating and performing improvised music in a variety of styles.

Theoretical skills are first encountered in lower-division theory and musicianship courses but are an essential aspect of all jazz performance and academic coursework. Students must demonstrate this knowledge in lessons, ensemble rehearsals, and jury exams and all students in the program are tested in this regard on a weekly if not daily basis.

Evidence for this learning outcome is best heard, not seen. It can be heard best in live performances but also on the many recordings made of student performances. All recordings are archived in the department’s Listening Lab.

The Jazz Studies faculty frequently collaborate and review the level of achievement obtained by individual students and thus, assess the efficacy of this outcome.

Understand basic methods to teach individual instruction and ensemble leadership of Jazz music.

Students are made aware of pedagogical resources early on in their program and are encouraged to emulate the teaching methods of the professors from whom they learn. Courses in conducting and arranging provide hands-on experience in leading small and large ensembles. A course in Jazz Pedagogy monitors growth in this area as it relates to school-music programs. All students in the program are required to take these courses and their final projects stand as the artifacts of assessment.

Because these courses are offered once each academic year, the faculty are able to annually review the outcomes. Members of the jazz faculty meet much more frequently (at least twice each year) to review progress and assess the coursework as it related to developing the desired outcomes.

Developed the ability to articulate their artistic opinions and both give and receive constructive criticism of musical works.

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 of 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 jazz studies 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 128. Should the GE requirements diminish, we would consider additional units in small ensemble performances.

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 coently 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)*

In addition to the above, NASM add the following specific to the B.M. in Jazz Studies:

a. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.
b. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.
c. Opportunities to hear fully realized performances of the student’s original compositions and/or arrangements; public presentation is an essential experience.
d. Solo and ensemble experiences in a variety of settings. A senior recital is essential and a junior recital is recommended.

*NASM Handbook, IX, F, 3, a-d (page 107)*

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.
- A sample of audio examples may be found at [http://www.csus.edu/music/jazz/](http://www.csus.edu/music/jazz/).
With a degree in BM Jazz Studies, a graduate will be able to

1. Perform at an advanced level on his/her primary instrument showing outstanding technical ability, musical accuracy, informed knowledge of style and creative improvisation in a variety of styles. 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 50 A/B (4)</td>
<td>Applied Study – Lower Div.</td>
<td>Jury exam each semester</td>
</tr>
<tr>
<td>MUSC 150 A/B (4)</td>
<td>Applied Study – Upper Div.</td>
<td>Jury exam each semester</td>
</tr>
<tr>
<td>MUSC 118B</td>
<td>American Popular Music: Jazz History</td>
<td>Chapter assessment quizzes, concert reports and exams.</td>
</tr>
<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 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>
<tr>
<td>MUSC 185</td>
<td>Senior Recital (Capstone)</td>
<td>Solo performance of 60 minute-program graded by applied instructors</td>
</tr>
</tbody>
</table>

2. Show knowledge of and proficiency in basic theoretical skills (aural, written, and at the keyboard) that inform intelligibility, craft, expression, and a commitment to independent inquiry in creating and performing improvised music in a variety of styles. He/she will reach this learning objective through the following courses and assessment tools:

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<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 15</td>
<td>Jazz Piano Class</td>
<td>Final exam testing skills including chord voicings, chord progressions, and approaches in accompaniment (comping).</td>
</tr>
<tr>
<td>MUSC 140</td>
<td>Jazz Theory</td>
<td>Written exams and rigorous testing of aural skills, keyboard harmony, and analysis of chord/scale relationships.</td>
</tr>
</tbody>
</table>
MUSC 43 A/B  |  Jazz Improvisation  |  Final exam testing skills including scales, arpeggios, digital patterns, repertoire development and transcription performance.
MUSC 5, 6 & 7  |  Music Theory  |  Written exams and rigorous testing of aural skills each semester with increasing difficulty and complexity.
MUSC 103  |  Counterpoint  |  Written exams, term project.
MUSC 105  |  20th C Music  |  Written exams, score analysis, term paper.

3. Understand basic methods to teach individual instruction and ensemble leadership of Jazz music. He/she will reach this learning objective through the following courses and assessment tools:

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</thead>
<tbody>
<tr>
<td>MUSC 161</td>
<td>Jazz Pedagogy</td>
<td>Written exams and a variety of course projects.</td>
</tr>
<tr>
<td>MUSC 108 A/B</td>
<td>Jazz Arranging</td>
<td>Written exams, projects demonstrating knowledge of specific arranging and compositional idioms, small and large group orchestrations to be performed by student ensembles.</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>

4. Developed the ability to articulate their artistic opinions and both give and receive constructive criticism of musical works. He/she will reach this learning objective through the following courses and assessment tools:

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<tr>
<td>MUSC 143</td>
<td>Jazz Ensemble</td>
<td>Demonstration of repertoire performed in concert settings and studio recordings.</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>
<tr>
<td>Dimension</td>
<td>Discipline Learning</td>
<td>Integrative Learning</td>
</tr>
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<td>-------------</td>
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<td>---------------------------------------------------------------------------------------</td>
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<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>
</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>
</tr>
<tr>
<td>Applying</td>
<td></td>
<td>Performs in various ensembles with informed stylistic and technical confidence</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></td>
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<tr>
<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>
</tr>
</tbody>
</table>