Learning Outcomes Data Report

Bachelor of Music
Music Education Concentration

Department of Music

Fall, 2011 enrollment - 38
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.

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

Have acquired a high level of knowledge about pedagogy, literature, materials, music theory and performance techniques as pertains to music education.

Beyond the fundamental understanding of music performance, theory, and history, professional music teachers must develop specific skills for teaching music to students in a wide variety of situations. This outcome assures that students can do more that make music themselves; they are able to successfully teach music to students at primary and secondary school levels.

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.

**Demonstrate the ability to employ advanced teaching strategies, score arranging and conducting used in a variety of music education settings and to create and direct age- and level-appropriate concert programs for Gr. 4-12 instrumental and choral ensembles.**

This outcome is directed at the applied skills required for successful teaching in the public schools. Students must become familiar with a wide range of teaching strategies and become fluent in a host of educational theories and methodologies related to instrumental and vocal music education in the public schools.

**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

**Have acquired a high level of knowledge about pedagogy, literature, materials, music theory and performance techniques as pertains to music education.**

The learning and monitoring associated with this outcome is contained in a series of courses designed specifically for the music education major. These include secondary instrument method classes, advanced conducting, and courses that focus on methods and materials for general, choral, and instrumental music. All students in the program take the entire series of courses.

A summative assessment is given in the senior year and it represents an entrance exam to the teaching credential program. In this assessment, student must show performance competence on several instruments, piano, and voice as well as in conducting and a brief teaching demonstration. Students who fail to meet a satisfactory level are not admitted to the Sacramento State credential program. This assessment occurs on an annual basis.

**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.
Demonstrate the ability to employ advanced teaching strategies, score arranging and conducting used in a variety of music education settings and to create and direct age- and level-appropriate concert programs for Gr. 4-12 instrumental and choral ensembles.

Specific skills are taught and monitored in courses on Scoring and Arranging, Jazz Pedagogy, and methods classes focusing on general music, instrumental music, and vocal music in the public schools. All students in the program must successfully complete all of these requirements.

Because these courses are meant to prepare students to enter the credential program, there is not a direct assessment of the outcomes. Rather, the area faculty carefully monitor individual student progress and make individual recommendations to the College of Education for students who have achieved at an appropriate standard; those students are recommended for admission to the credential program. These outcomes are truly tested and honed when the student is facing real-life teaching situations as part of their student teaching assignments.

Faculty within the music education area work closely with individual students and frequently discuss the achievements of each cohort as they develop these skills.

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 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 additional field experiences in preparation for student teaching.

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)

In addition, the following competencies are specified for the B.M. in Music Education:

(a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
(c) Experienced in solo vocal or instrumental performance.
(d) Experience in small and large ensemble.
(e) The ability to lead performance-based instruction in a variety of settings.
(f) Laboratory experience in teaching beginning students in a variety of specializations.

NASM Handbook, IX, L, 3, c, (4), (a-f) (page114)

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.

This program is also accredited by the California Commission on Teacher Education.

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

**Teacher Comments & Recommendations:**

<table>
<thead>
<tr>
<th>Grades:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone...........................................  ____</td>
</tr>
<tr>
<td>Technique (diction, breathing)...............  ____</td>
</tr>
<tr>
<td>Musicianship (interpretation, phrasing, dynamics)........................................  ____</td>
</tr>
<tr>
<td>Intonation......................................  ____</td>
</tr>
<tr>
<td>Rhythm...........................................  ____</td>
</tr>
<tr>
<td>Consistency of practice.........................  ____</td>
</tr>
<tr>
<td>Attitude (cooperation, responsiveness)  ____</td>
</tr>
<tr>
<td>Performance Exam Average.....................  ____</td>
</tr>
</tbody>
</table>

**Grading Key**

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

**GRADE**

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>
<thead>
<tr>
<th>Total class points</th>
<th>250</th>
</tr>
</thead>
<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 ________
Andantino (tempo rubato)

Fine

a tempo

D.C. al Fine

poco rit.
5. **GAVOTTE**

*Johann Georg Witthauer (1750–1802)*

**Moderato**

\[\text{Musical staff with notation.}\]
Transpose P4

[Music notation image]

\( \textcolor{red}{\text{Transpose P4}} \)
Misty

Slow Ballad

A section

Fmaj7

Cm7

F9

Bbmaj9

Bbm9

Eb9

Fmaj7

Dm7

Gm7

C7b9

Am7-5

D7

Gm9

C7b9

A Section Repeated

Fmaj7

Cm7

F9

Bbmaj7

Bbm9

Eb9

Fmaj7

Dm7

Gm7

C7b9

Gbmaj7

Fmaj7

Bridge

Cm7

F7b9

Bbmaj7

Bm7

E7

G7

C7

Gm7

Gb7

Closing A Section

Fmaj7

Cm7

F9

Bbmaj9

Bbm9

Eb9

Fmaj7

Dm7

Gm7

C7b9

Gbmaj7

Fmaj7
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).

______________________________

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).

______________________________

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).

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.

Biotonality/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 / ECTLECTICISM
DEBUSSY — SOUNDED UNFINISHED / DIDN'T FOLLOW RULES OF HARMONY
SCHOENBERG — TOO DISSONANT / TOO MATHEMATICAL
CAGE — DOESN'T SOUND LIKE "MUSIC" / 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 ☺
These were the definitions given in class.

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.
College of Arts and Letters Learning Outcomes

Department: **Music**  
Program: **Bachelor of Music, Music Education**

**With a degree in BM Music Education, a graduate will:**

1. Have acquired a high level of knowledge about pedagogy, literature, materials, music theory and performance techniques as pertains to music education. 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 185E</td>
<td>Senior Recital</td>
<td>Solo performance of 30 minute-program graded by applied instructor</td>
</tr>
<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 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 153/4</td>
<td>Advanced Conducting</td>
<td>Final exam conducting from a score with student ensemble</td>
</tr>
<tr>
<td>MUSC 164</td>
<td>Music in General Education</td>
<td>Final Exam</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>
<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</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>Course</td>
<td>Title</td>
<td>Assessment Tools</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>MUSC 102</td>
<td>Scoring &amp; Arranging</td>
<td>Written Exam</td>
</tr>
<tr>
<td>MUSC 161</td>
<td>Jazz Pedagogy</td>
<td>Final Exam, Class Observation off campus</td>
</tr>
<tr>
<td>MUSC 164</td>
<td>Music in General Education</td>
<td>Final Exam</td>
</tr>
<tr>
<td>MUSC 178, 179</td>
<td>Instrumental &amp; Vocal Literature And Materials, Gr. 4-12</td>
<td></td>
</tr>
</tbody>
</table>

3. Demonstrate the ability to employ advanced teaching strategies, score arranging and conducting used in a variety of music education settings and to create and direct age- and level-appropriate concert programs for Gr. 4-12 instrumental and choral ensembles.

<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>Recalls the historical development and theories of Music Education</td>
<td>Able to list historical periods, major composers and stylistic development of music in Western Civilization and other cultures</td>
<td>Has a general knowledge of band and choral literature for K-12 education.</td>
<td>Learns advanced conducting skills for instrumental and choral ensembles</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>Can choose repertoire and music curriculum appropriate for age/level, K-12</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.</td>
<td>Understands the value of music in education to enhance learning in all disciplines.</td>
</tr>
<tr>
<td>Applying</td>
<td>Able to demonstrate various teaching strategies for music in</td>
<td>Performs in various ensembles with informed</td>
<td>Is familiar with all instruments used in school bands and teaching methods for</td>
<td></td>
<td>Participates in Department outreach</td>
</tr>
<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>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluating</td>
<td>Ability to make informed assessments of student progress</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creating</td>
<td>Assists public school teacher in classroom as student intern for choir and/or band.</td>
<td>Able to develop music curriculum for K-12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prepare concert programs of band and choral music for K-12 schools; able to arrange and score music for school use.</td>
<td>Engages in community concerts and music projects as performer and organizer (FENAM, String Project)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>the schools, K-12</td>
<td>stylistic and technical confidence</td>
<td>beginners; Can conduct from a musical score and lead a rehearsal of choral or instrumental music.</td>
<td>programs (String Project, FeNAM, Choral invitational)</td>
<td></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 = _____ %