

**Department of Music**  
**Academic Assessment Report, 2024**

Prepared by  
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**PROGRAM GOALS**

Students in the Department of Music develop and refine their musical talents, as expressed through performing, teaching, composing, thinking and writing about music. Students are guided to recognize the riches of musical experience found in those areas they are familiar with, as well as the music of different cultures and time periods.

All undergraduate music students complete a core music curriculum of multiple courses in music theory, aural perception, music history, piano proficiency, conducting, and music technology. These courses provide students a basic set of tools and vocabulary to communicate about music, make artistic decisions, and record and share musical ideas. These courses also introduce students to paths of exploration and understanding within individual musical works and entire repertoires.

Students in the Bachelor of Arts degree in Music pursue courses with music content in performance, musicianship, and elective studies in music. The orientation is toward a comprehensive coverage of music rather than a specialization. These students are encouraged to pursue another major or several minors.

Students in the Bachelor of Music degree further pursue courses that specialize in one of several areas: music education, music performance, elective studies in business, music composition, or music theory. Students, in the core courses and degree specialization courses, acquire knowledge and critical skills that provide valuable intellectual assets for employment in a wide variety of careers or advanced study.

Many music courses are prerequisites for more advanced courses. The material in these later courses grow out of and expand what has been learned earlier. It is common that the assessment of music skills taught in one course continues through a sequence of courses. Appendix 1 diagrams the prerequisite courses and course sequences for each area.

# Undergraduate Core Music Curriculum

## I. Music Theory

### A. Outcomes

- Develop knowledge of the vocabulary and concepts for labeling, grouping, and explaining musical events (e.g., triads, seventh chords, meter, figured bass, scales)
- Connect music theory concepts with analytical activities.
- Compose musical examples in four parts using good voice leading.
- Recognize the organization of pieces and sections of pieces as particular musical forms.
- Compose several species of strict counterpoint applying rules of species counterpoint.
- Relate how different musical features and compositional techniques contribute to music of different style periods
- (only for B.M. in Music Education, Guitar Performance, Woodwind, Brass and Percussion Performance, Composition and Music Theory) Orchestrate a musical excerpt for a variety of ensembles
- (only for B.M. in Music Performance, Music Theory and Music Composition)  
Show advanced skills at one of the following:
  - Composition in the style of 18<sup>th</sup>-Century counterpoint
  - Analysis of Jazz Compositions

### B. Assessment

1. All students take a sequence of three written music theory courses (Music Theory I, II, and IV). Successful completion of these courses requires a grade of C or better (B or better for Music Theory majors). Each of these classes has four tests, numerous quizzes, and 12–25 assignments. Topics that are covered in Music Theory I remain relevant in the later theory classes, so Music Theory IV provides a comprehensive assessment of the student's retention and achievement during the entirety of the theory sequence. The class assessments include the following:
  - a. Exercises on Music Fundamentals (terms and musical organization, including meter, intervals, triads, seventh chords, Roman numerals and figured bass)
  - b. Completion of four-part harmonization exercises, including harmonizing a bass or a soprano voice.
  - c. Exercises to assure the student uses good voice leading in their four-part (Soprano-Alto-Tenor-Bass) harmonizations, as well as exercises to assure that the student recognizes incorrect voice leading.
  - d. Exercises to demonstrate knowledge of good chord progressions given a particular style period (e.g., tonic to predominant to dominant to tonic).
  - e. Analytical and compositional exercises to assure the student can distinguish between chord tones and non-chord tones, and can identify the several types of non-chord tones (e.g., passing tones, neighbor tones, suspensions, appoggiaturas, and escape tones).
  - f. Diatonic harmonizations.

- g. Chromatic harmonizations, that include Neapolitan 6<sup>th</sup> chords, augmented 6<sup>th</sup> chords, and varied uses of the fully-diminished seventh chord (leading-tone, enharmonic reinterpretation, and the common-tone fully-diminished seventh chord).
  - h. Species counterpoint exercises in 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> species.
  - i. Analyses of 20<sup>th</sup>-century compositions, including serial compositions.
2. Students with a concentration on music performance, music theory, or music composition also select one of the following courses, which provide higher-level accomplishment with some of the outcomes, depending on the interests of the students. The courses and assessments are:
- a. 18<sup>th</sup>-Century Counterpoint: Exercises writing in strict counterpoint are followed by composition assignments in the style of 18<sup>th</sup> century composers. Students compose pieces that may include a minuet, canon, invention, and fugue. These composition projects reinforce the harmonic, formal, voice-leading, and stylistic lessons of Music Theory I, II, and IV.
  - b. Jazz Analysis: Assignments reinforce and extend the harmonic lessons from Music Theory I, II and IV to the study of jazz literature. Students transcribe one or more jazz solos and consider harmonic structure as the foundation for improvisation.
  - c. Music Perception: Response papers to topics including Musical Time, Emotional Responses to Music, Expectation (Listening Forward in Time), Music and the Brain, and Music and Language. The final project requires students to plan and conduct a music perception experiment.
  - d. Special Topics in Music Theory: Recent topics have included Music and Text, Beethoven Symphonies, and Music and Meter. Assignments reinforce topics that are learned in earlier theory courses, but typically within the context of complete pieces, which is very different than short excerpts. The final project requires students to choose a topic related to the course, analyze one or more pieces, and write a paper.
3. Students with a concentration in Music Education, Guitar Performance, Winds/Brass Percussion Performance, Music Theory, and Composition take Orchestration. Students with a Jazz Concentration take Jazz Arranging. Both courses have assignments of orchestrating and/or arranging pieces for a variety of ensembles. Students with a concentration in Piano Performance take Score Reading (MUTH 4322). This class has assignments of being able to realize an orchestral or other score at the piano and tests to assess successful reading of music in various clefs. Music Education students are tested on orchestration skills with a Praxis exam.

## II. Aural Perception Skills

### A. Outcomes

- Connect music theory concepts with the aural skills activities of sight-singing and dictation.
- Develop musical memory and fluency (prepared singing)
- Develop working memory and speedy recognition (echo with solfege)

- Develop contrapuntal hearing (sing and play harmonic progressions)
- (melodic dictation)
- Hearing in tonal context (harmonic dictation)

#### B. Assessment

1. All students take a sequence of four aural perception courses (Aural Perception I, II, III, and IV). Successful completion of these courses requires a grade of C or better. Each of these classes has numerous tests, quizzes, and assignments. Topics that are covered in Aural Perception I remain relevant in the later aural perception classes, so Aural Perception IV provides a comprehensive assessment of the student's retention and achievement during the entirety of the theory sequence. The class assessments include the following:
  - a. Two benchmark assessments that assure that students have command of basics of solfege, chord construction, and harmonization. Students must receive a grade of B or better on these benchmark assessments. Each may be retaken up to a total of three times.
  - b. Students submit several videos (prepared singing videos, echo videos, and sing & play harmonic progression videos) that are graded by the instructor. These demonstrate several of the outcomes above.
- Prepared-singing and sight-singing quizzes and tests on topics through Neapolitan 6<sup>th</sup> chords and augmented 6<sup>th</sup> chords
- Dictation quizzes and tests on melodies and chord progressions several bars long, as well as on chromatic harmonies up to Neapolitan 6<sup>th</sup> chords and augmented 6<sup>th</sup> chords

### III. Music History

#### A. Outcomes

- Identify major musical styles, genres, and compositional procedures in western art music
- Develop a more advanced and specialized musical vocabulary to write about western art music.
- Recognize by listening major musical styles, genres, and compositional procedures
- Demonstrate basic research skills, including proper citation

#### B. Assessment

1. All students take a sequence of two music history survey courses. These are History of Music to 1750 (students with a Jazz Studies concentration substitute History of Jazz), and History of Music from 1750 to Present. These courses provide a comprehensive overview of music history. Students must complete the first course successfully to proceed to the second course. And successful completion of History of Music to 1750 is required to proceed to the required Special Topics in Music History course. The class assessments for the two-semester survey include the following:
  - a. Three exams on musical styles, genres and compositional procedures.

These exams include listening identification, short answers based on readings and music scores, and short essays.

- b. A final research paper, which is preceded by a first draft that is reviewed by the professor.
2. All students take a Special Topics in Music History course following the sequence of survey courses. This allows students to delve deeper into a topic and specialize in an area of interest such as Music and Dance, the Music of Duke Ellington, or opera.
    - a. Students develop their academic writing by regular, short writing assignments.
    - b. A final research paper, generally preceded by a first draft that is reviewed by the professor.

#### **IV. Keyboard Proficiency**

##### A. Outcomes

- Ability to play all major and minor scales two octaves, hands together
- Ability to play arpeggios of triads and dominant-seventh chords
- Ability to transpose eight-bar pieces
- Ability to read music in treble and bass clefs simultaneously
- Ability to harmonize melodic line using figured bass symbols or pop-chord symbols
- Performance of short pieces in different styles

##### B. Assessment

1. All students take a sequence of four courses of Piano Class for Music Majors (Piano Class for Music Majors I, II, and IV). Successful completion of these courses requires a grade of C or better. The class assessments for the four-semester survey include:
  - a. Weekly quizzes on individual elements listed in outcomes.
  - b. Midterm and Final exams that incorporate playing short pieces

#### **V. Conducting**

##### A. Outcomes

- Develop conducting technique necessary to lead an ensemble and communicate to that ensemble the inherent musical qualities of a score.
- Learn conducting patterns for regular and irregular meters
- Learn how to convey preparations, cues, releases, and fermata
- Learn how to convey dynamics and articulation
- Learn how to display tempo changes
- Develop score study skills

##### B. Assessment

1. All music students take Conducting I. All Music Education students take a two-semester sequence of conducting classes (Conducting I and II). The class assignments and tests for this class include:
  - a. Class conducting performances of varied literature with other students playing instruments or singing.

- b. Demonstration of skills listed in outcomes during class meetings.

## **VI. Music Technology**

### **A. Outcomes**

- Provide a conceptual overview of music technology
- Give a broad perspective of the many ways technology is used in music applications.
- Provide basic skills in music technology for use with music software applications, such as music notation, recording, and MIDI.
- Provide basic skills for using Internet music resources.

### **B. Assessment**

1. All music students take Music Technology (MUAC 2112). The class assignments and projects for this class incorporate several types of music technology and include:
  - a. Projects in music notation.
  - b. Projects in recording.
  - c. Projects in creating web pages.

## Undergraduate Degree Programs in Music

### I. Bachelor of Music in Music Education with Choral or Instrumental Concentration

Learning Outcomes	Assessment Tools
See core music outcomes (beginning of document)	See core music assessments (beginning of document)
Ability to demonstrate effective artistic expression as a soloist.	<p>There are seven semesters of lessons in primary instrument or voice. Moving through the first four courses of this sequence require a grade of B or better. Assessments include:</p> <ol style="list-style-type: none"> <li>a. Weekly lessons to assess progress.</li> <li>b. Juries at the end of each semester of lessons with evaluation by at least three faculty members.</li> <li>c. A barrier exam at the end of Semester 4.</li> <li>d. A senior recital (30-minutes) provides a capstone experience to the sequence of lessons. It is graded by at least three faculty members.</li> </ol>
Ability to demonstrate effective artistic expression as a member of an ensemble.	<p>Students take seven semesters of music ensemble, including two semesters of Marching Band and a variety of large and small ensembles. Assessment includes:</p> <ol style="list-style-type: none"> <li>a. Rehearsals or coachings one to three times a week which allows the conductor or faculty coach to assess progress towards performance goals and the student's grasp of a range of musical styles.</li> <li>b. Auditions and performances are associated with each ensemble.</li> </ol>
Ability to demonstrate and teach instrumental and/or vocal techniques to public school students.	<ol style="list-style-type: none"> <li>1. Successful completion of Classroom Instruments, Class Strings, Class Brass, Class Woodwinds, Class Percussion, Vocal Pedagogy at a grade of C or better. Assessments include:             <ol style="list-style-type: none"> <li>a. Peer teaching of instruments/voice</li> <li>b. Weekly classroom performance on instruments or voice</li> <li>c. Written assignments such as article reviews and transpositions.</li> <li>d. Creating teaching videos for instruments/voice.</li> </ol> </li> <li>2. Internship in public schools provides opportunities to teach students at different ability levels. Teaching is observed and evaluated by the elementary or secondary school music teacher as well as by university supervisor during school visits.</li> <li>3. Gaining teaching license.</li> </ol>
Ability to plan lessons and a curriculum and assess effectiveness.	<p>The sequence and range of music education classes provide several activities and assessments:</p> <ol style="list-style-type: none"> <li>1. During Introduction to Music Education, students observe and report on 4 classes at local schools.</li> <li>2. During Supervised Practicum, students prepare and practice teach during class, both individually and in groups.             <ol style="list-style-type: none"> <li>a. 4 teaching opportunities in group and individual settings.</li> </ol> </li> </ol>

	<ul style="list-style-type: none"> <li>b. Written assignments and tests.</li> </ul> <p>3. Pedagogy in Music Education includes assignments of making a curricular plan.</p> <p>4. Successful completion of Student Internship and Seminar (MUED 4031).</p> <ul style="list-style-type: none"> <li>a. Videos of teaching one or more classes.</li> <li>b. Lesson or rehearsal plans to document all teaching.</li> </ul>
Identify one's one distinctive teaching voice and what qualities are important for one's own teaching.	<p>1. In Introduction to Music Education, writing a thank-you letter to an influential music teacher, and how their teaching impacts one's own ideas about teaching. Also, students create a video about what type of teacher they will be.</p> <p>2. Practice teaching in many music education classes.</p> <p>3. Successful completion of Student Internship and Seminar (MUED 4031).</p> <ul style="list-style-type: none"> <li>a. Videos of teaching one or more classes.</li> <li>b. Lesson or rehearsal plans to document all teaching.</li> </ul> <p>4. Gaining teaching license</p>
Demonstrate and teach appropriate and proper instrumental and vocal techniques to public school students	<p>1. Practice teaching during Classroom Instruments, Class Strings, Class Brass, Class Woodwinds, Class Percussion, Vocal Pedagogy.</p> <p>2. Successful completion of Student Internship and Seminar (MUED 4031).</p> <ul style="list-style-type: none"> <li>a. Videos of teaching one or more classes.</li> <li>b. Lesson or rehearsal plans to document all teaching.</li> </ul> <p>3. Gaining teaching license</p>
Ability to demonstrate appropriate habits of mind and dispositions for teaching.	<p>The sequence and range of music education classes provide several activities and assessments:</p> <p>1. During Introduction to Music Education, students observe and report on 4 classes at local schools. They also create a "Hippocratic oath for music education."</p> <p>2. Students are evaluated on their teaching of beginning instrument and/or vocal skills to fellow students in several Methods classes, such as "Teaching the Beginning Percussionist."</p> <p>3. During Supervised Practicum, students prepare and practice teach during class, both individually and in groups.</p> <ul style="list-style-type: none"> <li>a. 4 teaching opportunities in group and individual settings.</li> <li>b. Written assignments and tests.</li> </ul> <p>4. Pedagogy in Music Education includes assignments of making a curricular plan.</p> <p>5. Successful completion of Student Internship and Seminar (MUED 4031).</p> <ul style="list-style-type: none"> <li>a. Videos of teaching one or more classes.</li> <li>b. Lesson or rehearsal plans to document all teaching.</li> </ul> <p>6. Gaining teaching license</p>
To research, know, and understand the prominent methodologies in music education.	<p>1. In Introduction to Music Education, class discussion over six weeks on music methodologies and learning theories, including the Kodály process, Orff process,</p>



	<p>Gordon’s Music Learning Theory, Dalcroze Eurythmics, and Differentiated Instruction. Other assessments include students posting videos with their positions on questions about some of these methods or 750-word responses.</p> <p>2. In Supervised Practicum for Instrumental or Vocal Music, assessments on methodologies include:</p> <ol style="list-style-type: none"> <li>a. 4 teaching opportunities in group and individual settings.</li> <li>b. Written assignments and tests.</li> </ol>
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### **Process for Assessing each Student Learning Outcome**

(A process must be defined and documented to regularly assess student learning and achievement of student learning outcomes. The results of the assessment must be utilized as input for the improvement of the program.)

#### Timeline for assessment and analysis

(Must include specific timeline for collection and analysis of assessment data)

##### 1. Direct Methods (Assessing actual samples of student work):

Course assignments such as written responses to readings (each semester), papers (each semester), performance juries (end of first six semesters), Evaluation of recital (usually the end of semester 6) teaching observations (during student internships in last two semesters) thesis

2. Indirect Methods (Evidence that students are probably learning, but exactly what or how much is less clear): Course grades (each semester), conference attendance (annually), student course evaluations (each semester), and exit interview (end of program).

#### Means of assessment and desired level of student achievement

(Must include at least one direct and one indirect method of assessment for each learning outcome.)

- Knowledge: Course written Assignments, Course Grades, Thesis Proposal
- Skills/Abilities: Thesis, Exit Interview, Professional organization participation, Conference Presentations

### **II. Bachelor of Music with a Concentration in Performance (Guitar, Piano, Strings, Voice, Winds/Brass Percussion)**

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
See core music outcomes (beginning of document)	See core music assessments (beginning of document)

<p>Ability to demonstrate effective artistic expression as a soloist.</p>	<p>There are eight semesters of lessons in primary instrument or voice. Moving through the first four courses of this sequence require a grade of B or better. Assessments include:</p> <ol style="list-style-type: none"> <li>a. Weekly lessons to assess progress.</li> <li>b. Juries at the end of each semester of lessons.</li> <li>c. A barrier exam at the end of Semester 4.</li> <li>d. A junior recital.</li> <li>d. A senior recital provides a capstone experience to the sequence of lessons and associated performances.</li> </ol>
<p>Ability to demonstrate effective artistic expression as a member of an ensemble.</p>	<ol style="list-style-type: none"> <li>1. Students take seven semesters of music ensemble. Assessment includes: <ol style="list-style-type: none"> <li>a. Rehearsals or coachings one to three times a week which allows the conductor or faculty coach to assess progress towards performance goals and the student's grasp of a range of musical styles.</li> <li>b. Auditions and performances are associated with each ensemble.</li> </ol> </li> <li>2. Piano Performance students fulfill the ensemble requirement with a six-semester sequence of Accompanying lessons (Accompanying I–VI). Assessment for these classes include: <ol style="list-style-type: none"> <li>a. Performance with other instrumentalists and chamber groups.</li> <li>b. Regular coachings to assess progress towards performance goals.</li> </ol> </li> </ol>
<p>Gain knowledge of repertoire associated with student's primary instrument.</p>	<ol style="list-style-type: none"> <li>1. Students take the relevant repertoire class. <ol style="list-style-type: none"> <li>a. Students in Guitar take Survey of String Literature (MUHS 4703).</li> <li>b. Students in Piano take a two-semester sequence of Survey of Keyboard Literature I and II (MUHS 4803 and 4813).</li> <li>c. Students in Strings take Survey of String Literature (MUHS 4703).</li> <li>d. Students in Voice take a two-semester sequence of Survey of Vocal Literature I and II (MUHS 4763 and 4773).</li> <li>e. Students in Winds/Brass/Percussion take Survey of Symphonic Literature (MUHS 4733)</li> </ol> </li> <li>2. Assessment in all courses includes: <ol style="list-style-type: none"> <li>a. testing of student recognition of pieces surveyed</li> <li>b. Short response papers on representative pieces.</li> <li>c. Class presentations on representative pieces.</li> </ol> </li> </ol>
<p>For students concentrating in Voice Performance: Learning the basics of diction for several languages and the International Phonetic Alphabet</p>	<ol style="list-style-type: none"> <li>1. Students take two-semester sequence of diction classes (English and Italian Diction for Singers; German and French Diction for Singers). Assignments include: <ol style="list-style-type: none"> <li>a. Speaking or singing a text</li> <li>b. tests on the International Phonetic Alphabet</li> <li>c. transliterating a text into the International Phonetic Alphabet</li> </ol> </li> </ol>

### III. Bachelor of Music with Elective Studies in Business

Learning Outcomes	Assessment Tools
See core music outcomes (beginning of document)	See core music assessments (beginning of document)
Ability to demonstrate effective artistic expression as a soloist.	<ol style="list-style-type: none"> <li>1. There are eight semesters of lessons in primary instrument or voice. Moving through the first four courses of this sequence require a grade of B or better.</li> <li>2. Weekly lessons to assess progress.</li> <li>3. Juries at the end of each semester of lessons.</li> <li>4. A barrier exam at the end of Semester 4.</li> <li>5. A 30-minute recital.</li> </ol>
Demonstrate ability to participate within an ensemble	<ol style="list-style-type: none"> <li>1. Successful completion of seven semesters of music ensemble.</li> <li>2. Auditions and performances are associated with each ensemble.</li> <li>3. Rehearsals and coachings assess progress towards performance goals and student understanding of a range of musical styles.</li> </ol>
Explore intersection of music with business	Completion of business administration minor (21 hours)

### IV. Bachelor of Music with a Concentration in Composition

Learning Outcomes	Assessment Tools
See core music outcomes (beginning of document)	See core music assessments (beginning of document)
Ability to demonstrate effective artistic expression as a soloist.	<ol style="list-style-type: none"> <li>1. There are eight semesters of lessons in primary instrument or voice. Moving through the first four courses of this sequence require a grade of B or better.</li> <li>2. Weekly lessons to assess progress.</li> <li>3. Juries at the end of each semester of lessons.</li> <li>4. A barrier exam at the end of Semester 4.</li> <li>5. A 60-minute recital (or a composition recital)</li> </ol>
Ability to write for a variety of instruments and voice.	<ol style="list-style-type: none"> <li>1. Completion of a 5-semester sequence of Composition lessons (MUTH 164V–464V).</li> <li>2. Successful completion of Composition Recital (if student opts not to do a performance recital).</li> </ol>

### V. Bachelor of Music with a Concentration in Music Theory

Learning Outcomes	Assessment Tools
See core music outcomes (beginning of document)	See core music assessments (beginning of document)

Ability to demonstrate effective artistic expression as a soloist.	<ol style="list-style-type: none"> <li>1. There are eight semesters of lessons in primary instrument or voice. Moving through the first four courses of this sequence require a grade of B or better.</li> <li>2. Weekly lessons to assess progress.</li> <li>3. Juries at the end of each semester of lessons.</li> <li>4. A barrier exam at the end of Semester 4.</li> </ol>
Ability to demonstrate effective artistic expression as a member of an ensemble.	<p>Students take seven semesters of music ensemble, Assessment includes:</p> <ol style="list-style-type: none"> <li>a. Rehearsals or coachings one to three times a week which allows the conductor or faculty coach to assess progress towards performance goals and the student's grasp of a range of musical styles.</li> <li>b. Auditions and performances are associated with each ensemble.</li> </ol>
Demonstration of ability to write an advanced analytical paper.	A music theory thesis on a topic of the student's choice.

## VI. Bachelor of Arts in Music:

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
See core music outcomes (beginning of document)	See core music assessments (beginning of document)
Fundamental performance skills to demonstrate effective artistic expression as a soloist.	<ol style="list-style-type: none"> <li>1. There are four semesters of lessons in primary instrument or voice. Moving through the first two courses of this sequence require a grade of B or better.</li> <li>2. Weekly lessons to assess progress.</li> <li>3. Juries at the end of each semester of lessons.</li> </ol>
Explore possible intersections of music with other subjects	There are 33 elective credits as part of this degree plan. This allows students to pursue a second major or minor, which they often do in association with the B.A. in Music.
Fundamental performance skills to demonstrate effective artistic expression as a member of an ensemble.	<p>Students take four semesters of music ensemble, Assessment includes:</p> <ol style="list-style-type: none"> <li>a. Rehearsals or coachings one to three times a week which allows the conductor or faculty coach to assess progress towards performance goals and the student's grasp of a range of musical styles.</li> <li>b. Auditions and performances are associated with each ensemble.</li> </ol>

# Graduate Degree Programs in Music

## I. Master of Music in Performance

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Proficiency in Music Theory and Music History	<ol style="list-style-type: none"> <li>1. Demonstration of knowledge on Diagnostic Exams or on tests during remedial classes.</li> <li>2. Coursework in Theory and History which includes:               <ol style="list-style-type: none"> <li>a. Short response papers.</li> <li>b. Analyses for theory classes.</li> <li>c. Longer term paper on topic of student's choice.</li> </ol> </li> </ol>
Demonstrate ability to complete an independent research project, including finding music resources, and using correct citations.	Independent research paper as part of Music Bibliography class. Also, several shorter writing assignments as part of this class.
Demonstrate ability to successfully perform music on major instrument from a variety of periods with informed performance practices on major instrument in solo and ensembles.	<ol style="list-style-type: none"> <li>1. Successful completion of four semesters of lessons in primary instrument or voice.</li> <li>2. Juries at the end of each semester.</li> <li>3. Successful completion of two graduate recitals.</li> </ol>
Demonstrate knowledge of theory, literature and pedagogy related to major instrument	Successful completion of written and oral comprehensive exams.

## II. Master of Music in Music Education

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Ability to demonstrate knowledge of music education resources, accurately report findings with appropriate citations.	<ol style="list-style-type: none"> <li>1. Successful completion of Resources in Music Education.</li> <li>2. Successful defense of thesis or project.</li> </ol>
Ability to demonstrate of tests and measurements.	<ol style="list-style-type: none"> <li>1. Successful completion of Tests and Measurements in Music.</li> <li>2. Appropriate use of statistics in thesis.</li> </ol>
Ability to demonstrate knowledge of music education learning theories.	<ol style="list-style-type: none"> <li>1. Successful completion of Psychology of Music Behavior course</li> <li>2. Successful completion of written and oral comprehensive exams</li> </ol>
Ability to demonstrate of curriculum design in music education.	<ol style="list-style-type: none"> <li>1. Successful completion of Curriculum Design in Music course.</li> <li>2. Successful completion of written and oral comprehensive exams.</li> </ol>
Ability to demonstrate of contemporary trends in music education.	<ol style="list-style-type: none"> <li>1. Successful completion of Issues in Music Education course.</li> <li>2. Successful completion of written and oral comprehensive exams.</li> </ol>
Ability to demonstrate of music education methodologies.	<ol style="list-style-type: none"> <li>1. Successful completion of Music Education in the Elementary Schools course.</li> <li>2. Successful completion of written and oral comprehensive exams.</li> </ol>

## III. Master of Music in Conducting

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Proficiency in Music Theory and Music History	1. Demonstration of knowledge on Diagnostic Exams or on tests during remedial classes. 2. Coursework in Theory and History which includes: a. Short response papers. b. Analyses for theory classes. c. Longer term paper on topic of student's choice.
Demonstrate ability to complete an independent research project, including finding music resources, and using correct citations.	Independent research paper as part of Music Bibliography class. Also, several shorter writing assignments as part of this class.
Demonstrate ability to rehearse music in ensembles from different periods	1. Four semesters of conducting lessons with weekly feedback. 2. Two graduate conducting recitals.
Demonstrate knowledge of theory, literature and conducting technique specific to area	Written and oral comprehensive exams.

#### **IV. Master of Music in Composition**

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Proficiency in Music Theory and Music History	1. Demonstration of knowledge on Diagnostic Exams or on tests during remedial classes. 2. Coursework in Theory and History which includes: a. Short response papers. b. Analyses for theory classes. c. Longer term paper on topic of student's choice.
Demonstrate ability to complete an independent research project, including finding music resources, and using correct citations.	Independent research paper as part of Music Bibliography class. Also, several shorter writing assignments as part of this class.
Demonstrate ability to compose for a variety of instruments and voice	Successful completion of major composition Successful completion of Defense
Demonstrate knowledge of theory, literature and composition technique	Successful completion of written and oral comprehensive exams

#### **V. Master of Music in Music History**

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Proficiency in Music Theory and Music History	1. Demonstration of knowledge on Diagnostic Exams or on tests during remedial classes. 2. Coursework in Theory and History which includes: a. Short response papers. b. Analyses for theory classes. c. Longer term paper on topic of student's choice.
Demonstrate ability to complete an independent research project, including finding music resources, and using correct citations.	Independent research paper as part of Music Bibliography class. Also, several shorter writing assignments as part of this class.
Conduct research and write an original paper	Completion of master's thesis

#### **VI. Master of Music in Music Theory**

<b>Learning Outcomes</b>	<b>Assessment Tools</b>
Proficiency in Music Theory and Music History	<ol style="list-style-type: none"> <li>1. Demonstration of knowledge on Diagnostic Exams or on tests during remedial classes.</li> <li>2. Coursework in Theory and History which includes:               <ol style="list-style-type: none"> <li>a. Short response papers.</li> <li>b. Analyses for theory classes.</li> <li>c. Longer term paper on topic of student's choice.</li> </ol> </li> <li>3. Successful completion of written and oral comprehensive exams</li> <li>4. Completion of master's thesis in music theory.</li> </ol>
Demonstrate ability to complete an independent research project, including finding music resources, and using correct citations.	Independent research paper as part of Music Bibliography class. Also, several shorter writing assignments as part of this class.
Conduct research and write an original paper	Completion of master's thesis

## VII. Graduate Certificate in Performance

### *Program Overview*

The Graduate Certificate in Music Performance is designed to provide advanced training for musicians who seek to enhance their performance skills and deepen their understanding of music. This program emphasizes individual artistic development, technical proficiency, and professional readiness, preparing students for various career opportunities in the music industry.

Learning Outcome	Description	Assessment Methods
<b>Technical Proficiency and Artistic Excellence</b>		
Outcome 1.1	Demonstrate advanced technical skills on their principal instrument or voice.	Jury performances, recitals, technical proficiency exams. There are two semesters of lessons in primary instrument or voice. Assessments include: a. Weekly lessons to assess progress; final grade must be "B" or higher. b. Juries at the end of each semester of lessons. c. A final recital
Outcome 1.2	Exhibit artistic expression and musical interpretation at a professional level.	1. Students take seven semesters of music ensemble. Assessment includes: a. Rehearsals or coachings one to three times a week which allows the conductor or faculty coach to assess progress towards performance goals and the student's grasp of a range of musical styles. b. Auditions and performances are associated with each ensemble. 2. Piano Performance students fulfill the ensemble requirement with collaborative piano lessons Assessment for these classes include: a. Performance with other instrumentalists and chamber groups. b. Regular coachings to assess progress towards performance goals.
<b>Repertoire and Stylistic Understanding</b>		1. Students have the option to take the relevant survey repertoire courses. 2. Assessment in all courses includes:



		<ul style="list-style-type: none"> <li>a. Testing of student recognition of pieces surveyed</li> <li>b. Short response papers on representative pieces.</li> <li>c. Class presentations on representative pieces.</li> </ul>
Outcome 2.1	Perform a diverse repertoire that includes works from various historical periods and styles.	Recital programs, performance exams, repertoire lists in consultation with applied professor and advisory committee.
Outcome 2.2	Analyze and interpret music from different genres and cultures with stylistic accuracy.	Written assignments in chosen coursework; repertoire study in consultation with applied professor; chamber music and large ensemble participation
<b>Professional Development and Career Readiness</b>		
Outcome 3.1	Creating a foundation to understand the current music industry and essential career skills for professional musicians.	Some of our MUIN (Music Industry) are available to GC students as cross-listed or out-of-career courses.
Outcome 3.2	Exhibit professional conduct and effective communication skills in various musical contexts.	Mock auditions, networking events, and collaborative projects are options in students' chosen coursework.
<b>Research and Scholarship in Music</b>		
Outcome 4.1	For students who would like to explore academic research and scholarship, the opportunities to conduct research on topics (i.e., performance practice and musicological topics).	Courses in MUHS and/or MUTH afford opportunities to produce research papers, presentations, and community projects.
Outcome 4.2	Synthesize and apply research findings to enhance performance practices.	Collaborative and interdisciplinary projects such as lecture-recitals, and research-informed performances
<b>Pedagogical Skills</b>		
Outcome 5.1	Demonstrate effective teaching strategies for individual and group instruction.	Our GCs are often GAs, which often involves studio and classroom teaching experience, and opportunities for direct teaching experience and feedback
Outcome 5.2	Develop curriculum and instructional materials for music education.	In consultation with the applied professor, materials such as lesson plans, teaching portfolios, curriculum design projects can be part of the students' pedagogical development.

**Assessment Plan and Continuous Improvement**

Component	Description
Jury Performances	Students perform before a panel of faculty to assess technical proficiency and artistic expression.

Recitals	Campus and community performances are evaluated on repertoire, technique, and interpretation.
Technical Proficiency Exams	Juries test skills on scales, arpeggios, and other technical exercises.
Written Assignments	Analysis and critique of musical works to demonstrate understanding of style and interpretation.
Research Projects	Conduct and present research on topics related to music performance and pedagogy.
Teaching Demonstrations	Practical evaluations of teaching methods and effectiveness in instructional settings.
Portfolios	Collections of work including performance recordings, research papers, and teaching materials.
<b>Continuous Improvement</b>	<b>Description</b>
Teaching Evaluations	Students can offer evaluations on specific courses per semester.
Student Feedback	Exit interviews gather student input on program effectiveness and areas for enhancement.

## VIII. Graduate Certificate in Music Education for Special Needs Students

### Program Goals

1. The purpose of this program is to provide an introduction and overview of characteristics and behaviors of students in the music classroom that have identified and unidentified differences and disabilities.
2. In this course, students will develop an understanding of the neurological, environmental, and social factors that may influence academic progress and behavior, specifically in the context of music education, for students participating in music activities that have learning and behavioral differences and disabilities.
3. This program provides students an opportunity to question traditional beliefs, research new theories, discuss issues, and develop research-based interventions for interacting with students with differences and disabilities.
4. Additionally, students will develop an understanding of issues, theories, models, research, and recommended practices related to inclusion and family-professional and inter-professional relationships.
5. Cultural competency approaches for teaming and providing services to families with members who have disabilities are discussed.

## **Student Learning Outcomes**

1. Students will demonstrate the fundamental knowledge concerning the musical behavior of children and adolescents with varying ability levels through discussion, readings, and research.
2. Students will demonstrate knowledge of the laws and statutes surrounding the Individuals With Disabilities Act 2004 (IDEA) and Section 504 of the American Disabilities Act 1990 (ADA) by critically examining key legislative events at the Federal, State, and local level of interpretations and implementation.
3. Students will plan inclusive classrooms and opportunities which employ differentiated, multicultural, culturally responsive research-based, and universally designed practices to address unique learning needs of students from diverse backgrounds.
4. Students will identify, plan for, and apply opportunities for inclusion in and beyond the music classroom.
5. Students demonstrate skills in communicating, reflective listening techniques, and establishing rapport with families and interdisciplinary professionals by examining various social and cultural standards in families and communities.
6. Students will create a list of appropriate adaptations, accommodations, modifications, and interventions which are based on research conducted by the Frank Porter Graham Child Development Center and the Council for Exceptionalities.

## Appendix 1: Undergraduate Course Prerequisites

### MUAC Prerequisites

MUAC 1121 → MUAC 1141  
English and Italian      German and French  
Diction for Singers      Diction for Singers

MUAC 1221 → MUAC 1231 → MUAC 2221 → MUAC 2231  
Piano Class for      Piano Class for      Piano Class for      Piano Class for  
Music Majors I      Music Majors II      Music Majors III      Music Majors IV

MUAC 3401 → MUAC 3411 → MUAC 4401 → MUAC 4411  
Jazz Improv I      Jazz Improv II      Jazz Improv III      Jazz Improv IV

### MUAP Prerequisites

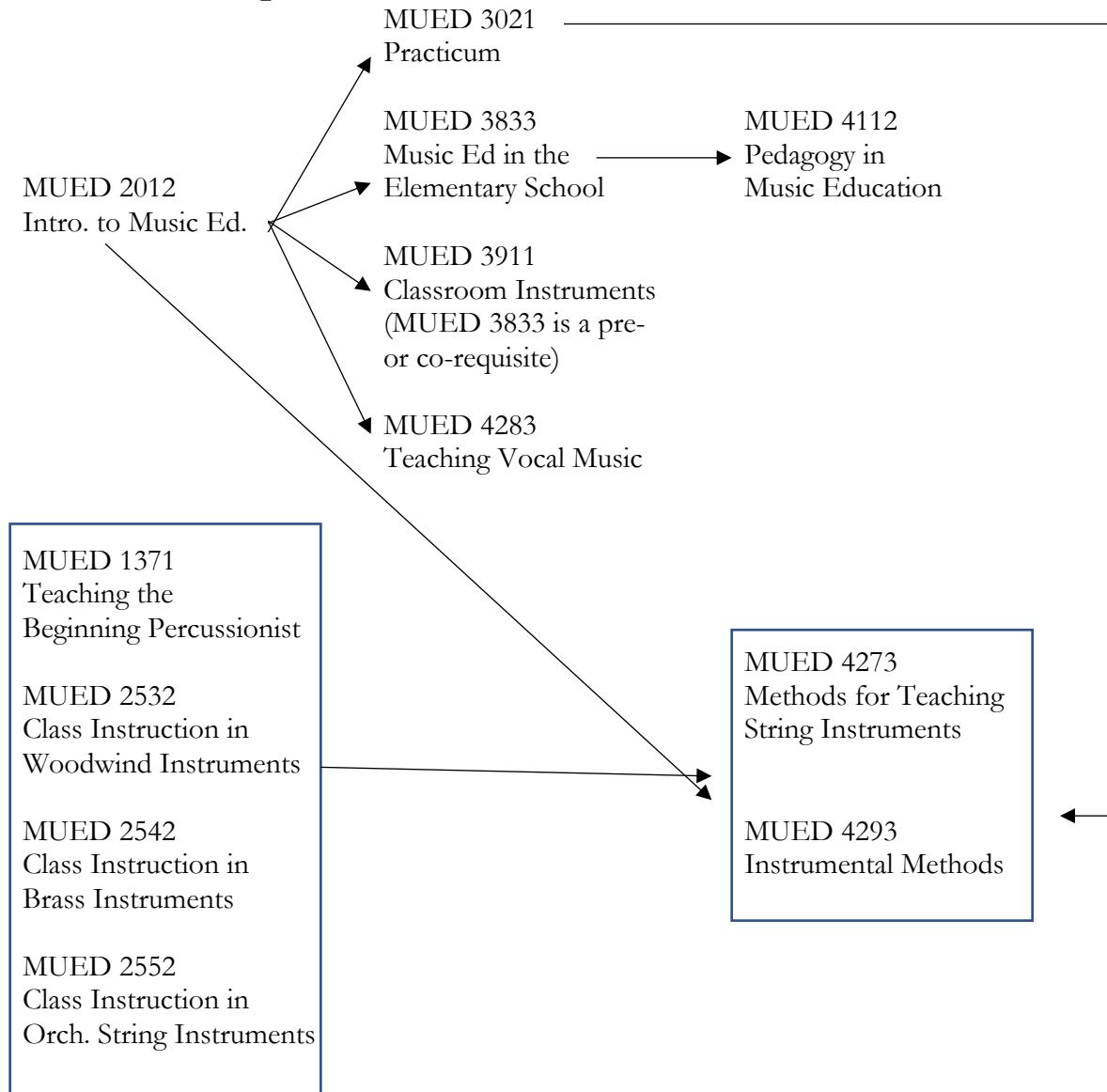
Audition      MUAP 100V → MUAP 200V → MUAP 300V → MUAP 410V  
Level      Secondary-Level      Secondary-Level      Secondary-Level      Secondary-  
Lessons      Lessons      Lessons      Lessons

Audition      MUAP 110V → MUAP 210V → MUAP 310V → MUAP 410V  
Lessons      Major-Level      Major-Level      Major-Level      Major-Level  
Lessons      Lessons      Lessons

MUAP 110V/210V/310V/410V details

1. Students take two semesters at each level (e.g., two semesters of MUAP 110V). If a student gets a grade of C or lower in MUAP 110V, that semester does not count towards the two semesters required at that level.
2. Completion of 4 semesters of MUAP 110V/210V with a grade of B or better is required before enrolling in MUAP 310V.
3. Passing a “barrier exam” is required to before taking MUAP 310V.

# MUED Prerequisites



## **MUEN Prerequisites**

Each ensemble has a 1000, 2000, 3000, and 4000-level listing.

1000-level is for freshmen

2000-level requires sophomore standing

3000-level requires require junior standing

4000-level requires require senior standing

(5000-level is for graduate students)

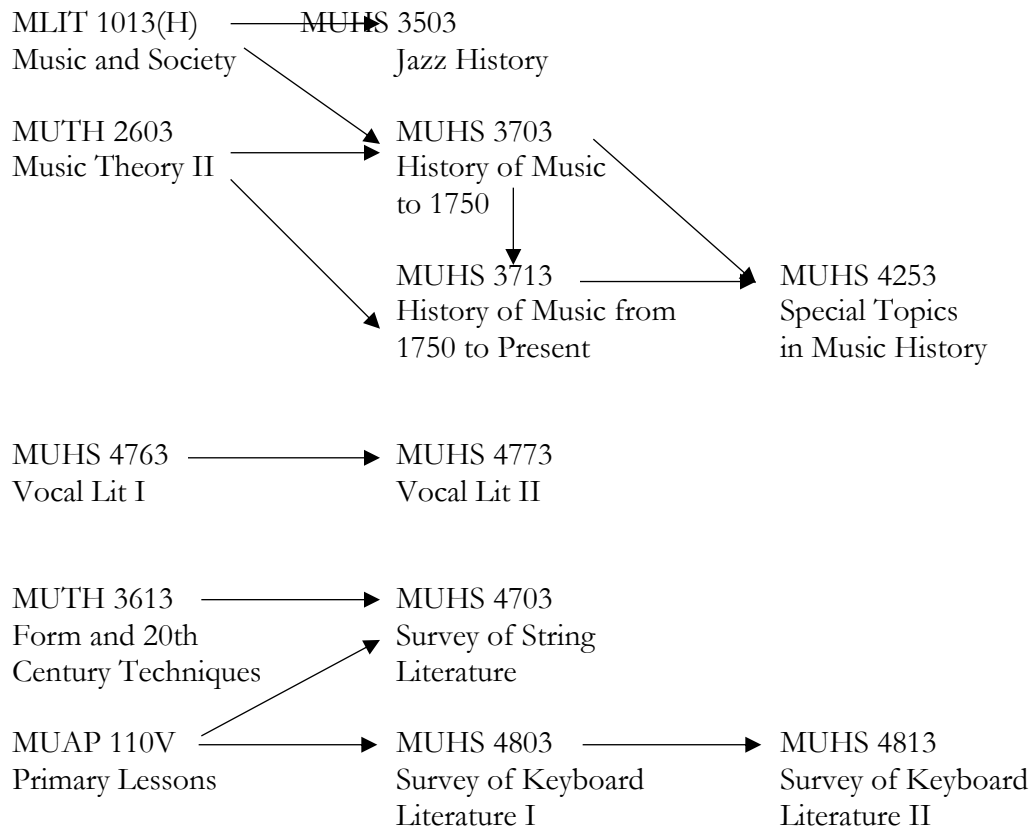
See instructor regarding audition or other admission requirements for the following ensembles

(\* stands for 1, 2, 3, or 4 as the first number):

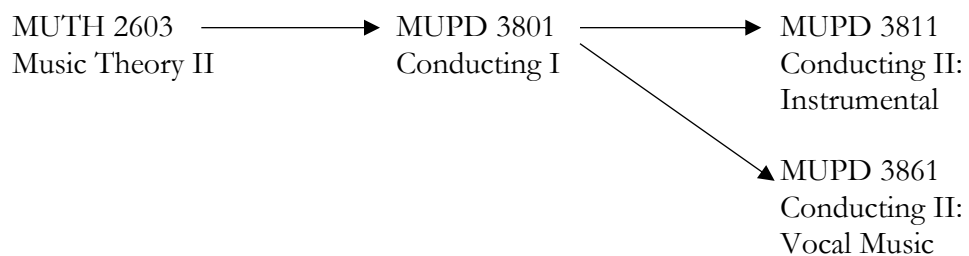
### **Larger Ensembles**

MUEN *341	Collegium Musicum
MUEN *401	Opera Theatre
MUEN *421	Inspirational Chorale (Section 1 is auditioned, Section 2 is not auditioned)
MUEN *431	Symphony Orchestra
MUEN *441	Marching Band
MUEN *451	Schola Cantorum
MUEN *461	Wind Symphony
MUEN *471	Jazz Performance Laboratory
MUEN *481	Campus Band (corequisite of lab MUEN *481 L001)
MUEN *491	Concert Band
MUEN *511	Symphonic Band
MUEN *561	Musical Theater Orchestra
MUEN *591	Women's Chorus
MUEN *691	Wind Ensemble
MUEN *761	New Music Ensemble
MUEN *501	Latin-American Ensemble
MUEN *501	Inspire Soul
MUEN *501	Songwriter's Workshop
MUEN *501	World Music Ensemble

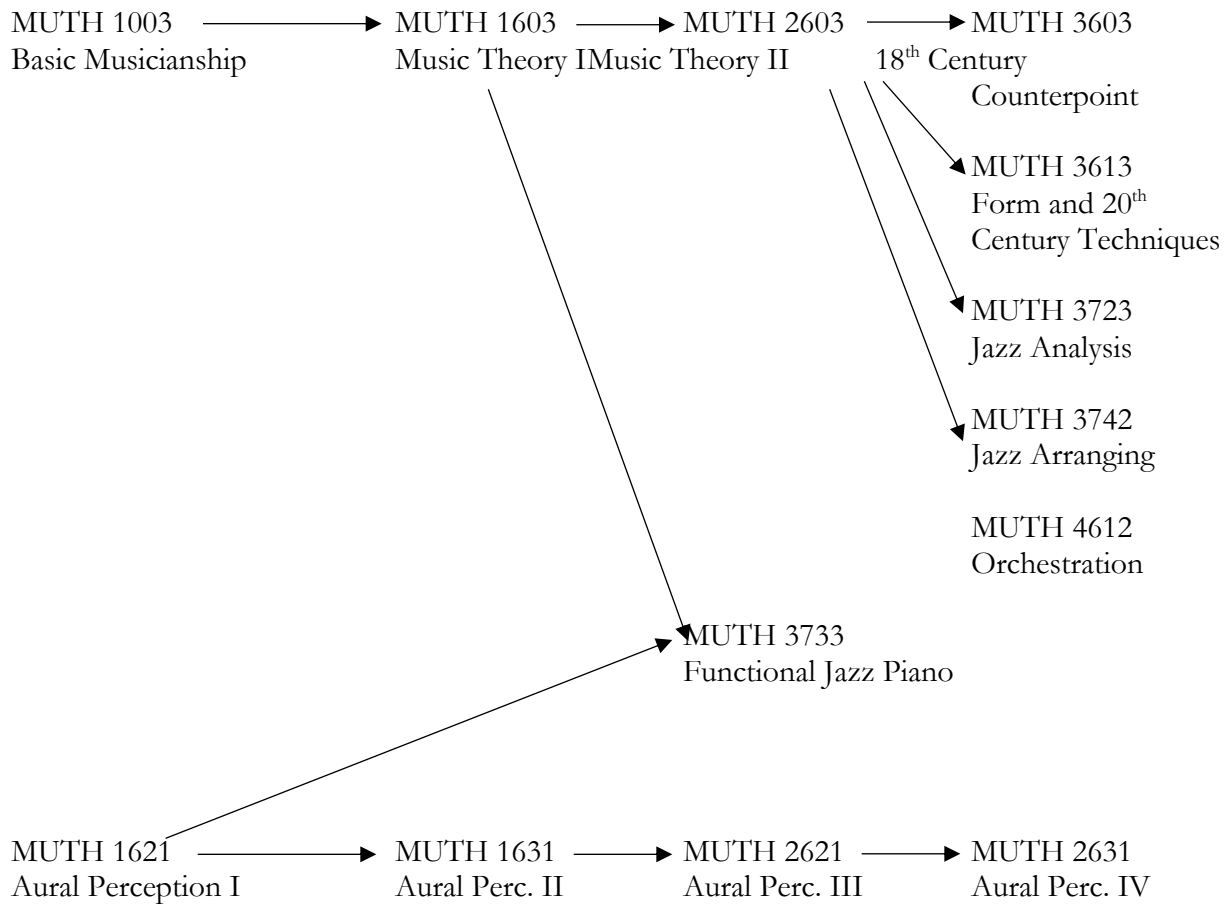
## MUHS Prerequisites



## MUPD Prerequisites



## MUTH Prerequisites



### Composition Courses

(N.B., Composition concentration students are only required to take 5 semesters of composition, so they usually take 1 semester of either MUTH 164V or 264V before starting MUTH 364V.)

MUTH 264V – two semesters of MUTH 164V with grades of B or better and recommendation of instructor

MUTH 364V – two semesters of MUTH 264V with grades of B or better and recommendation of instructor

MUTH 464V – two semesters of MUTH 364V with grades of B or better and recommendation of instructor



## Appendix 2: Exit Interview

### Graduation Survey

Questions sent in email to all graduating seniors and master's students

Name:

What was your degree plan?

What are your plans after graduation?

Share your most positive experience in the music department.

What are five things you learned in your program that you will use in your future?

Who was your most influential music professor?

If we could make changes to improve your experiences, describe the changes.

On a scale of 1 to 5 with 5 (being the most prepared) rate your level of confidence in your preparation for the next stages of your career.

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## Appendix 2: Faculty Ensemble Survey

Q1 Thank you for participating. If you have thoughts about the current ensemble schedule, please include them below.

The department is interested in problems, challenges, things you like and don't like with the current ensemble schedule.

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Q2 Are there ensembles that you feel should rehearse for more or less time. If so, please let us know the ensemble and the reason you would like the change.

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Q3 In Fall, we had 226 undergraduate music majors enrolled in one or more of the following ensembles: Marching Band, Wind Ensemble, Wind Symphony, New Music Ensemble, Schola Cantorum, Inspirational Chorale, Women's Chorus, Men's Chorus, Opera Theatre, Orchestra, Jazz Band.

During Fall:

- 106 undergraduate music majors enrolled in one ensemble
- 79 undergraduate music majors enrolled in two ensembles
- 34 undergraduate music majors enrolled in three ensembles
- 6 undergraduate music majors enrolled in four ensembles
- 1 undergraduate music majors enrolled in five ensembles

In Spring, we had 189 undergraduate music majors in one or more ensembles. The breakdown for this semester is:

- 120 undergraduate music majors enrolled in one ensemble
- 52 undergraduate music majors enrolled in two ensembles
- 15 undergraduate music majors enrolled in three ensembles
- 2 undergraduate music majors enrolled in four ensembles

Not all ensembles are counted in these numbers (e.g., percussion ensemble, or chamber music ensembles). In addition the numbers don't count students who participate in an ensemble without enrolling in it for credit.

Based on this data and your experience, are the number of ensembles students participate in an issue. If so, should the department consider limiting the number of ensembles a student

participates in without an advisor's approval?

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### Appendix 3: Student Ensemble Survey

Q1 What music degree are you pursuing? (select all that apply)

- B.M. in Piano Performance (1)
  - B.M. in Voice Performance (2)
  - B.M. in String Performance (3)
  - B.M. in Woodwind/Brass/Percussion Performance (4)
  - B.M. in Guitar Performance (5)
  - B.M. in Composition (6)
  - B.M. in Music Theory (7)
  - B.M. in Music Education with Instrumental/Strings Concentration (8)
  - B.M. in Music Education with Choral/Voice Concentration (9)
  - B.M. in Music Education with Choral/Piano Concentration (10)
  - B.M. with Elective Studies in Business (11)
  - B.A. in Music (12)
  - Minor in Music (13)
- 

Q2 Are you pursuing a non-music major also?

- Yes (1)
- No (2)

Q3 In the last semester, how many ensembles were you enrolled in?

▼ 1 (1) ... 5 (5)

Q4 What ensembles were you enrolled in? (select all that apply)

If you participated in an ensemble, but were not enrolled, do not select the ensemble here.

- Marching Band - (1)
- Wind Symphony - (2)
- Wind Ensemble - (3)
- New Music Ensemble - (4)
- Men's Chorus - (5)
- Women's Chorus - (6)
- Inspirational Chorale - (7)
- Schola Cantorum - (8)
- Symphony Orchestra - (9)
- Jazz Performance Laboratory - (10)
- Percussion Ensemble - (11)
- Musical Theater Orchestra - (12)
- Inspired Soul - (13)
- Latin American Ensemble - (14)

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Q5 Did you participate in any ensemble concerts for ensembles that you were not enrolled in?

- Yes (1)
  - No (2)
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Q6 If yes, for which ensembles (select all that apply)

- Marching Band - (1)
  - Wind Symphony - (2)
  - Wind Ensemble - (3)
  - New Music Ensemble - (4)
  - Men's Chorus - (5)
  - Women's Chorus - (6)
  - Inspirational Chorale (7)
  - Schola Cantorum - (8)
  - Symphony Orchestra - (9)
  - Jazz Performance Laboratory - (10)
  - Percussion Ensemble - (11)
  - Musical Theater Orchestra - (12)
  - Inspired Soul - (13)
  - Latin American Ensemble - (14)
- 

Q7 In 2017, the department adopted a new rehearsal schedule for ensembles. How do you feel now about the amount of rehearsal time allotted to each individual ensemble (e.g., three 80-minute rehearsals a week or two 80-minute rehearsals per week)?

- Rehearsal time for each ensemble was too short. (1)
  - Rehearsal time for each ensemble was just right (2)
  - Rehearsal time for each ensemble was too long. (3)
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Q8 Comment on rehearsal times of individual ensembles.

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Q9 If you were unable to take an ensemble because it conflicted with another ensemble, please let us know what the conflict was and why you took what you did.

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Q10 Given your degree program and career goals, what number of ensembles would you ideally be in each semester?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)

Q11 If you are in more ensembles than the ideal number you reported above, why is that the case?

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Q12 Given your degree program and career goals, which statement reflects what you think about the time you spend in all ensemble rehearsals per week?

- I would benefit from more time in ensemble rehearsals. (1)
- The amount of time I spend in ensembles is just right. (2)
- I would benefit from less time in ensemble rehearsals. (3)

Q13 Please comment on this answer.

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Q14 Do you have any other thoughts you would like to share about ensembles in general or particular ensembles.

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Q15 What is your primary instrument or voice type? (If you have two, please include both)

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Q16 If you would like to discuss specific concerns about ensembles with the Chair or Associate Chair, please provide your name and email address in the space below. Your identifying information will be kept confidential. Otherwise, leave the space blank.

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