Department: Music and Dance

Programs: Bachelor of Arts in Music, Bachelor of Music with Concentrations in Performance, Music Education, Composition and Jazz Studies, Master of Arts in Music

College: Humanities and Arts

Program Website: http://www.sjsu.edu/music/

Link to Program Learning Outcomes (PLOs) on program website:
http://www.sjsu.edu/music/discovering_music/mission-statement-and_program_learning_objectives/index.html

Program Accreditation (if any): National Association of Schools of Music

Contact Person and Email: Dr. Janet Averett, janet.averett@sjsu.edu or Fred Cohen, fred.cohen@sjsu.edu

Date of Report: July 6, 2016

Part A

1. List of Program Learning Outcomes (PLOs)
   (PLOs should be appropriate to the degree and consider national disciplinary standards, if they exist. Each outcome should describe how students can demonstrate learning.)

   List of Music Program Learning Outcomes (PLOs)

   A. 1. hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-reading, keyboard proficiency, and analysis.
   2. identify, discuss, and write about the history, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.
   3. competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes.
   4. work proficiently with basic music technology, its applications, and its use in their area of specialization.
   5. successfully complete a capstone experience appropriate to their area of specialization.

   B. Additional Learning Outcomes for the Bachelor of Music Degrees:

   After successful completion of the requirements for the Bachelor of Music degree, students should be able to:
   6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.
   7. identify and discuss the repertory in their major performance area; perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of
original compositions).

C. Learning Outcome for Teacher Preparation in Music:

B.M.--Music Education majors only or Subject Matter Preparation for Teaching Credential:

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching.

D. Learning Outcomes for the Master of Arts in Music

The goals of the Master’s program are to prepare students for professional careers in performance, conducting, composition, teaching, and scholarship, while also preparing them for further music study in doctoral programs. The PLOs below have been modified as of Spring 2015.

1. Perform, compose, conduct, or research at a professionally competent level, to be assessed in the final recital or project (final semester of 224).
2. Have an increased breadth of knowledge and skills beyond the undergraduate level in the foundational areas of music theory and history and in other areas related to their music concentration, assessed with final projects in 201, 202, 203 and the WCE for music theory and history.
3. Identify and use standard digital and paper research tools in music and produce a comprehensive bibliography that shows their ability to utilize standard scholarly tools relevant to their concentration area according to standards set in a research and bibliographic rubric, to be assessed in final projects for 200 and WCE.
4. Produce an independent creative or scholarly product that demonstrates technical proficiency in their concentration area and effective artistic and intellectual judgments, assessed in final projects for 203, 201, 200, 202, WCE, and in-class participation.

PLOs have been slightly revised since the last review. Faculty engaged in discussion curriculum committee meetings in Spring 2014 and Fall 2014, with the goal of wording outcomes to include the performance outcome expected, conditions and criteria.

Criteria for assessing levels of mastery are determined using national disciplinary standards (NASM) and CCTC standards for the Music education PLO (#8). The school just underwent a NASM review process and will consider the results in further developing minimum criteria for levels of mastery for all PLOs.

The PLOs for the undergraduate and graduate programs are mostly “developed,” although some are highly developed: all appropriate for each level, representative of national disciplinary standards (NASM), descriptive of objectives, aligned with curriculum in a progressive way, assessed with a schedule and students have a good grasp of outcomes and expectations, although PLOs are not yet included in every syllabus. This is the next task.

2. Map of PLOs to University Learning Goals (ULGs)

(Please indicate how your PLOs map to the University Learning Goals below by listing the PLO under each relevant ULG, or including this map in table form (see examples here). Use the link above for a full description of each ULG.)

Faculty curriculum committee discussion resulted in the creation of this map.
San Jose State University Music graduates will have developed:

### Music PLOs

<table>
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<tr>
<th>SJSU goals:</th>
<th>1</th>
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<th>4</th>
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<tr>
<td><strong>Specialized Knowledge</strong></td>
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<td><strong>Social and Global Responsibility:</strong></td>
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### Map of Graduate Program Learning Goals to University Learning Goals

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<tr>
<th>SJSU goals</th>
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<td><strong>Specialized Knowledge</strong></td>
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<td><strong>Social and Global Responsibility</strong></td>
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**Key:**

0 = **does not** contribute to development of the ULG
1 = **contributes** to the development of this ULG
2 = **moderately contributes** to the development of this ULG
3 = **strongly contributes** to the development of this ULG

### Alignment – Matrix of PLOs to Courses

(Please show in which courses the PLOs are addressed and assessed. The curriculum map should show increasing levels of proficiency and alignment of curriculum and PLOs. See examples [here](#)).

1. **hearing, identifying, and working conceptually with the melodic, harmonic, and rhythmic elements of music, through sight-reading, keyboard proficiency, and analysis.**

   **Assessment:** Diagnostic exams, periodic exams, final exams, in-class assignments and homework in music systems in:
MUSC 009: Music fundamentals
MUSC 01A: Music Systems 1A
MUSC 01B: Music Systems 1B
MUSC 02A: Music Systems 2A
MUSC 02B: Music Systems 2B
MUSC 03A: Music Systems 3A—summative course BA (until Fall 2016)
MUSC 03B: Music Systems 3B
MUSC 04A: Music Systems 4A—summative course BM degrees
MUSC 04B: Music Systems 4B—summative course BM degrees
MUSC 006: Jazz Theory
MUSC 25A: Piano Proficiency 1
MUSC 25B: Piano Proficiency 2
MUSC 25C: Piano Proficiency 3—summative course
MUSC 27A: Fundamentals of Jazz Keyboard 1
MUSC 27B: Fundamentals of Jazz Keyboard 2—summative course
MUSC 102: Orchestration—summative course BM
MUSC 103: Form and Analysis—summative course BM
MUSC 104: Counterpoint—summative course BM--Performance
MUSC 106A: Jazz Arranging I
MUSC 106B: Jazz Arranging II—summative course BM—Jazz Studies

2. demonstrate a working knowledge of the history, literature, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics.

Course map to PLO:

Western art-music tradition:
MUSC 12: Medieval and Renaissance Music
MUSC 110: Baroque and Classical Music History
MUSC 111: Romantic and Modern Music History—summative course BA and BM
Breadth courses in non-Western musics:
MUSC 19: Music in World Cultures
MUSC 120: Worlds of Jazz
MUSC 40A: Jazz Improvisation I
MUSC 81, 181: Concert Attendance I and II (elective, although concert attendance required)
MUSC 148A: Improvisational Traditions of the World—Africa and the Diaspora or
MUSC 148B: Improvisational Traditions of the World--Asia

Elective work in
MUSC 112: Historical Periods in Western Music
MUSC 116: Aspects of Twentieth Century Music

3. competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes.
Some specific tools: Entrance audition, weekly lessons and feedback as part of applied study, rehearsals with feedback, end of semester jury exams, concert performance. Barrier exam at the end of the sophomore year of study. Final semester of lessons and major ensemble or senior recital is summative assessment tool.

Final grades in all music classes must be a C- or better.

Course map to PLO:

Lower division courses of applied study:
Each course letter demonstrates increasing mastery and proficiency.
MUSC 30, 30A, B, C, D Piano, Piano 1-4
MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4
MUSC 33, 33A, B, C, D: Voice, Voice 1-4
MUSC 34, 34A, B, C, D: Strings, Strings 1-4
MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4
MUSC 36, 36B, C, D, E: Brass, Brass 1-4
MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4
MUSC 38, 38B, C, D, E: Composition, Composition 1-4
MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:

Lower division chamber ensembles:
MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60I: Jazz Ensemble MUSC 60J: String Ensemble, MUSC 60K: Brass Ensemble, MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Upper division course titles below are the same as the lower division numbers above:
MUSC 130, 130A, B, C, D—Summative assessment final semesters (D or E) and below same:
MUSC 131, 131A, B, C, D—Summative
MUSC 133, 133A, B, C, D—Summative
MUSC 134, 134A, B, C, D—Summative
MUSC 135, 135A, B, C, D—Summative
MUSC 136, 136B, C, D, E—Summative
MUSC 137, 137A, B, C, D—Summative
MUSC 138, 139B, C, D, D—Summative
MUSC 139A, B, C, D—Summative
Large ensemble performance: Each BM student takes four semesters; final semester is summative assessment.
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall ’15), 157, 159
Chamber ensemble performance: BM students take four semesters; final semester is summative assessment.
Breadth classes in opera repertory for BM-voice students:
MUSC 161, 163

Breadth study for voice and piano performance include multiple semesters:
Repertory Classes—final semester is summative assessment:
MUSC 144: REP: Solo Lit., Performance and Pedagogy
MUSC 145: REP: Performance Concepts

MUSC 182: Senior Project (BA only) and only if student performs a recital

4. demonstrate a working proficiency in basic music technology, its applications, and its use in their area of specialization.

Course map to PLO:
MUSC 13: Music Technology (all students)
MUSC 102: Orchestration (BM students—summative assessment)
MUSC 106A: Jazz Arranging I
MUSC 106B: Jazz Arranging II—summative assessment
MUSC 167: Electro-Acoustic Music I
MUSC 168: Electro-Acoustic Music II—summative assessment in BA and BM Composition
MUSC 170A: Fundamentals of Sound Recording
MUSC 170B: Intermediate Sound Recording—summative assessment BA and BM Composition
MUSC 170C: Advanced Sound Recording Production—summative assessment when offered
MUED 175: Practicum in Music Education—summative assessment for BMED as students must demonstrate proficiency and knowledge gained in 13 and 102 to arrange and use technology for hypothetically realistic instrumentation or voices
MUSC 182: Senior Project (if senior project is in BA with emphasis in Music Technology)

Final grades in all music classes must be a C- or better.

5. successfully complete a capstone experience appropriate to their area of specialization.

Assessment: All students must complete either a senior recital or a senior project in their area of specialization. B. A. students only must register for Musc 182. Assessed by faculty on a Pass/No Pass basis in area of specialization during the final semester of applied study or other coursework leading up to the capstone project. Reinforced and advanced through coursework (of various possibilities) and advising by area coordinator in area of specialization.
Course Map to PLO:

MUSC 129D
MUSC 130D
MUSC 131D
MUSC 133D
MUSC 134D
MUSC 135D
MUSC 136E
MUSC 137D
MUSC 138E
MUSC 139D
MUSC 182

After successful completion of the requirements for the Bachelor of Music degrees, students should be able to:

6. perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.

Assessment: In addition to in-depth assessment of SLO (3) above, students in these program (B.M. Performance, Composition and Jazz Studies Concentrations) must complete a junior solo recital. They must also take additional courses in chamber music—Musc 60A-T, 160A-T—and Conducting—MUSC 147A, MUSC 147B or C. The junior recital is assessed on a pass-no pass basis by the faculty in the area and paperwork is kept on file for each student. Other courses are assessed as already described in detail and must be passed with a C- or better.

Lower division courses of applied study:
MUSC 30, 30A, B, C, D Piano, Piano 1-4
MUSC 31, 31A, B, C, D: Harpsichord or Organ, Harpsichord or Organ 1-4
MUSC 33, 33A, B, C, D: Voice, Voice 1-4
MUSC 34, 34A, B, C, D: Strings, Strings 1-4
MUSC 35, 35A, B, C, D: Woodwinds, Woodwinds 1-4
MUSC 36, 36B, C, D, E: Brass, Brass 1-4
MUSC 37, 37A, B, C, D: Percussion, Percussion 1-4
MUSC 38, 38B, C, D: Composition, Composition 1-4
MUSC 39A, B, C, D: Jazz: Improvisation, Composition or Arranging 1-4

Lower division large ensembles:
MUSC 50A: Concert Choir MUSC 51: University Chorales, MUSC 52: Opera Theater,
MUSC 53: University Symphony Orchestra, MUSC 54: Symphonic Band, MUSC 55: Wind Ensemble (starting ‘Fall 15), MUSC 57: Jazz Orchestra, MUSC 59: Afro-Latin Ensemble

Lower division chamber ensembles:
MUSC 60A: Choraliers, MUSC 60B: Chamber Orchestra, MUSC 60C: Chamber Music, MUSC 60D: Collegium Musicum, MUSC 60F: Small Jazz Ensembles, MUSC 60H: Percussion Ensemble, MUSC 60I: Jazz Ensemble MUSC 60J: String Ensemble, MUSC 60K: Brass Ensemble, MUSC 60L: Woodwind Ensemble, MUSC 60M: Saxophone Ensemble, MUSC 60O: Trombone Ensemble, MUSC 61: Styles and Interpretation of Opera I, MUSC 63: Styles and Interpretation of Opera II

Course titles below are the same as the lower division numbers above:
MUSC 130, 130A, B, C, D—Summative semester
MUSC 131, 131A, B, C, D--Summative
MUSC 133, 133A, B, C, D--Summative
MUSC 134, 134A, B, C, D--Summative
MUSC 135, 135A, B, C, D--Summative
MUSC 136, 136B, C, D, E--Summative
MUSC 137, 137A, B, C, D--Summative
MUSC 138, 139B, C, D, E--Summative
MUSC 139A, B, C, D—Summative
Upper division ensemble participation—students take four semesters; the final semester is summative assessment
MUSC 150A, 151, 152, 153, 154, 155 (starting Fall ’15), 157, 159
Breadth classes:
MUSC 161, 163

Breadth Repertory Classes:
MUSC 144: REP: Solo Lit., Performance and Pedagogy (final semester is summative)
MUSC 145: REP: Performance Concepts (final semester is summative)

Conducting Classes:
MUSC 147A: Beginning Conducting
MUSC 147B: Advanced Conducting: Instrumental—summative assessment
MUSC 147C: Advanced Conducting: Choral—summative assessment

Additional coursework that supports this PLO:
MUSC 41A: Applied Lyric Diction, MUSC 41B: Applied Lyric Diction and FREN 1X (Online Beginning French) or ITAL 1X (Beginning Online Italian)

7. identify and discuss the repertory in their major performance area; perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

Assessment: Students in these programs must present a one-hour senior (B.M. MuEd. is 30-minute) recital either as performers of major literature in their area or as composers of original compositions. Two faculty assess this capstone recital on a pass-no pass basis and records are kept on file in the main music office.

Formative assessment is provided in applied lesson feedback and semester performance exams leading up to the final senior recital. Students in the BM in Performance must
also present a junior recital. Junior recital is presented during level 6 below and the senior during level 8.

MUSC 130B, 130D: Piano 6 and
MUSC 131B, 131D: Harpsichord or Organ 6 and 8
MUSC 133B, 133D: Voice 6 and 8
MUSC 134B, 134D: Strings 6 and 8
MUSC 135B, 135D: Woodwinds 6 and 8
MUSC 136C, 136E: Brass 6 and 8
MUSC 137B, 137D: Percussion 6 and 8
MUSC 138C, 138E: Composition 6 and 8
MUSC 139D: Jazz: Improvisation, Composition, or Arranging 8

MUSC 144: REP: Solo Lit., Performance and Pedagogy—with increasing proficiency, students must be able to discuss works performed in the multiple semesters of this class
MUSC 145: REP: Performance Concepts—with increasing proficiency, students must be able to discuss works performed in the multiple semesters of this class.

8. demonstrate basic performance skills as well as pedagogical and classroom methods appropriate for a music education major entering the field of public school teaching

Course Map to PLO:

MUSC 26A: Voice Fundamentals
MUSC 28: Guitar Fundamentals
MUSC 122A, B: Fundamental Techniques of Woodwinds
MUSC 123A, B: Fundamental Techniques of Brass
MUSC 127A, B: Fundamental Techniques of Strings
MUSC 125D: Percussion Fundamentals
MUSC 146A: Pedagogy--Piano
MUED 170A: Teaching Instrumental Music
MUED 170B: Teaching Choral Music
MUED 142: Introduction to Music Education: Early Field Experience
MUED 175: Practicum in Music Education

Each course represents a standard in NASM or CCTC or that must be met, thus each course is part of summative assessment, where proficiency must be shown before entering the Credential program.

Assessment Plan for the Master of Arts in Music degree with Map of Courses to PLO:

New PLOs for the MA program with a list of courses/projects that map to them.

1. Perform, compose, conduct, or research at a professionally competent level, to be assessed in the final recital or project (final semester of Musc 224).
2. Have an increased breadth of knowledge and skills beyond the undergraduate level in the foundational areas of music theory and history and in other areas related to their music
concentration, assessed with final projects in Musc 201, 202, 203 and the WCE* for music theory and history.

3. Identify and use standard digital and paper research tools in music and produce a comprehensive bibliography that shows their ability to utilize standard scholarly tools relevant to their concentration area according to standards set in a research and bibliographic rubric, to be assessed in final projects for Musc 200 and WCE*.

4. Produce an independent creative or scholarly product that demonstrates technical proficiency in their concentration area and effective artistic and intellectual judgments, assessed in final projects for 203, 201, 200, 202, WCE*, and the final project for 224.

WCE = Written Culminating Exam

Students must earn a grade of B or better in all graduate courses in music.

4. Planning – Assessment Schedule

(Please provide a reasonable, multi-year assessment plan that specifies when a PLO will be assessed (A), when you might plan to implement changes as a result of your assessment (I), and, if applicable, when you might reassess a given PLO (R) to gauge the impact of the change. All PLOs should be assessed at least once during each program planning cycle (usually 5 years). Add rows and columns as necessary.)

2014-2018 Music Program Assessment Schedule

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<tr>
<th>S 14</th>
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<td>D.3 CI</td>
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<td>B.6 CR</td>
<td>A.1 I</td>
<td>D.1 I</td>
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5. Student Experience

a. How are your PLOs and the ULGs communicated to students, e.g. websites, syllabi, promotional material, etc.?

Website only; they are not yet in syllabi.

b. Do students have an opportunity to provide feedback regarding your PLOs and/or the assessment process? If so, please briefly elaborate.
No, faculty design the assessment process according to NASM standards. Students do have an opportunity to provide overall program feedback via an exit interview with Director Cohen upon graduation.

**Part B**

6. **Assessment Data and Results**

PLO A.1. has several components involving what we in music, term, “musicianship,” that is, the ability hear, identify, and work conceptually with the melodic, harmonic, and rhythm elements of music, through sight-reading, keyboard proficiency, and analysis.

The final exam for 25C (the summative course in keyboard proficiency) requires students to work conceptually with harmonic and rhythmic elements, as they must play memorized chord progressions and sightread at the keyboard. The midterm and final exams for MUSC 3A (BA) and 4A (BM) and MUSC 6 (for BM-Jazz Studies) require students to analyze never before seen music—identifying melodic and harmonic structures based on several paradigms that are part of the musical canon of the past 400 years. The final exams for 3B and 4B require students both to sight sing and hear melodic (and horizontal harmonic) structures. Analysis projects required in the BM degrees (MUSC 103 and (MUSC 104) also require additional ability to analyze musical architectures (103) and even further analyze write music using processes found in the western canon of the past 400 years. In Jazz Studies, this ability becomes even more sophisticated and specific to Jazz of the 20-21st centuries through via arranging projects for MUSC 106B.

PLOA.2. has both depth and breadth components: demonstrate a working knowledge of the history, literature, traditions, practices, and cultures of the Western art-music tradition, along with related materials of non-Western musics. As the values here are mainly objective and fact-based, assessment instruments here include journals, exams involving identification, both aural and written and concert reports (for the non-Western breadth classes) to utilize concepts in practice, and research papers.

PLO D.4 involves the culmination of study for the M.A. degree in music. The summative assessment tools are a final recital, composition or paper in their major area (MUSC 224) and a final Written Culminating Exam. The WCE contains questions that synthesize material gained from research, history and analysis as well as the major area. The student has 2-3 weeks to research and write up questions that are provided by the professors from these areas. The professors evaluate for accuracy, depth, critical thought and application to the major area.

See Appendix I for more complete descriptions of specific assessment projects, rubrics and data.

7. **Analysis**

(Please discuss the findings and evaluate the achievement of PLOs and/or progress on recommended actions.)

PLO A.1. is always the most challenging. 80% of students complete this PLO the first time with a 70% or better. Some do not stay with their cohort and have to repeat courses. PLO A. 2. sees a better rate of success—95% of students achieve this PLO the first time with 70% or better. The remaining 5% must repeat Musc 110 or 111.
PLO D.4. sees a high rate of success. Sometimes with revisions of answers to the WCE questions, this PLO has a 100% rate of success since the M.A. program is small, selective with whom it accepts and mentors students closely throughout.

8. Proposed changes and goals

There are no proposed changes at this time. Discussion of PLO A.1. is ongoing; a dialogue, still in its infancy, is in progress to assess best pedagogical practices to improve results. However, changes in pedagogical delivery are not yet formalized enough to write down in this report.

Part C
(This table should be reviewed and updated each year, ultimately providing a cycle-long record of your efforts to improve student outcome as a result of your assessment efforts. Each row should represent a single proposed change or goal. Each proposed change should be reviewed and updated yearly so as to create a record of your department’s efforts. Please add rows to the table as needed.)

<table>
<thead>
<tr>
<th>Proposed Changes and Goals</th>
<th>Status Update</th>
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MUSIC PLO A.1. Since values for this PLO are like mathematics and are absolute, grading rubrics take into consideration accuracy of demonstration. Students must achieve a 70% or better to advance in Musc 3A, 3B, 4A, 4B and 80% or better in 25C.

1. Musc 4A
   - Midterm, Final and regular graded homework assignments.

2. Musc 4B
   With better than 70% accuracy, students will be expected to:
   - Take dictation from exercises of an advanced level of difficulty (up to four simultaneous voices).
   - Sight-sing and/or sight-perform (with approximately one minute of preparation) melodies and rhythms of an advanced degree of difficulty.
   - Complete comprehensive midterm and final examinations in both dictation and singing/rhythm

3. Musc 104
   1) Analyze contrapuntal music from the late Medieval through 21st-century. 2) Complete writing and analysis assignments. 3) Compose short examples following the styles and procedures studied in class. 4) Complete final portfolio, including a major fugal project, as described in class.

4. Musc 106B

DESCRIPTIONS OF SEMESTER PROJECTS

Project I: Arrange a Standard for the Large Jazz Ensemble
   - Choose a tune with the form AABA or ABAB, and make use of class techniques.
   - Intro, head, and temporary ending. Avoid ballads, extreme up-tempo, and ¾ or odd meters.
   - Full concert sketch, fully transposed score, and individual parts must follow MUSC 106B guidelines, correctly formatted and error-free.
   - Score for 8 brass, 5 saxes, and 4 rhythm.

Project II: Expand Project I into a Full Chart with Soli and/or Shout Section
   - Score for the same ensemble as Project I, with an ABA external form:
     A: Intro and head (from Project I) with revisions; replace temporary ending with an extension that transitions to the next area.
     B: Middle section will develop materials found in “A”, with an extension at the end.
   The B section can consist of one or more of the following:
-- Solo with backgrounds
-- Soli (1/2 chorus saxes or trombones, followed or preceded by a solo or shout)
-- Shout section (1/2 chorus, preceded by solo or soli).
A1: Recapitulation. Use D.S. and Coda if possible.

5. Musc 25C

- **Chord progressions**: Play major and minor, all keys, as follows:
  I-IV6/4-I-V6/5-I (two handed harmony). Handouts will be provided. The instructor will choose which keys are executed.

- **Sight Reading and Harmonization**
  1. Sight read an elementary level piece and transpose to a closely related key.
  2. Harmonize a simple melody at sight using I, IV, V chords (melody in the right hand/chords in the left hand).

**MUSIC PLO A.2.**

1. Musc 111

- Three exams (20% each) Examinations consist of short answer questions, essay questions, and listening identification and analysis.
- Final examination (including aural style analysis 20%)

2. Musc 19 (GE)—breadth course

- **Assessment and Grading**
  1. 4 Quizzes 20%
  2. Midterm Exam 25%
  3. **Final Exam 25%**
  4. **2 Written Concert Reports 20%**
  5. Discussion Forum Participation 10%

There is an extensive rubric for grading concert reports.

3. Musc 120 (GE)—breadth course

**Major research paper for final project:**

The major research paper will be required of every student in MUSC 120 and will be written on a course appropriate topic or if the student prefers, a topic provided by the instructor. The length of this paper should be 6-8 pages, not including the bibliography.

Students will submit a rough draft to the instructor in order to allow the instructor to provide evaluative and substantive feedback to the students. The final draft will be submitted by the last day of instruction. Topics chosen by the student or provided by the instructor will adhere to
the goals specific to Area S GE courses. Sample general topics include: the different ways in which early African-American and European-American jazz musicians were viewed (LO-1); reasons behind the increased opportunities afforded white jazz musicians in the early recording industry of the 1920s (LO-2); the influence of the Middle East and south-Indian Carnatic music on the free jazz movement of the 1960s and its association to the United States civil rights movement (LO-3); and the increased musical interactions between United States jazz musicians and diverse groups of immigrant musicians in the post-modern jazz movement of the 1980s and 90s (LO-4).

**MUSIC PLO D.4.**

1. Musc 201

Final critical paper:
Develop, organize, and write a critical paper on a topic concerning Modernism gauged to a professional musical audience, using correct grammar, appropriate language, constructing effective arguments, using pertinent supporting material, and including appropriate editorial mechanics and standards for citing primary and secondary sources.

Rubric for final paper:

Critical paper (60% total)
1. Paper Proposal (10%)
2. Annotated Bibliography (10%)
3. 500-Word Abstract of Paper (10%)
4. 20-25 page Critical paper (20%)
5. Presentation of your critical paper (10%) at our final meeting.

2. MUSC 224

This is the applied portion of the M.A. degree. The final semester is a practical application of study, requiring a recital presentation based on the student’s particular area of expertise—whether composition, performance or conducting.

All students enrolled in their final semester of 224 for 2015-2016 passed this portion of their degree.

3. WCE (Written Culminating Exam): This is the analytical portion of the degree that is a culmination of all work done in MUSC 200, 201, 202 and their applied area. Students are provided questions to research and answer using all learned knowledge and research skills. It is administered outside of regular coursework and evaluated by a faculty panel.

Here are six sample WCE questions:
1) A phrase is a directed motion in time from a starting point to a cadential gesture. In tonal music, a phrase implies harmonic direction toward a cadence. In post-tonal music, a phrase is a self-contained musical idea with a clear shape leading from a beginning to point of arrival, although harmonic direction toward a cadence will normally not be a decisive factor. Post-tonal phrases are typically rhythmic, melodic, or contrapuntal, rather than harmonic.

Consider the evolution of phrasing in the development of the trumpet as a musical instrument, and particularly within the development of the trumpet in its role in the orchestra. How does a classical phrase (for example, Haydn’s Trumpet Concerto/I) differ from a romantic phrase (for example, the opening of Mahler V), a more recent work (for example, Copland’s Third Symphony, 4th movement), or something even fresher (Lutoslawski, Third Symphony)?

What are the elements of phrasing? What additional musical elements influence notions of phrasing (harmonic rhythm, symmetrical/ asymmetrical patterns, rhythmic consonance and dissonance, and so forth)? Are analogies with written language useful or persuasive? With the human voice? With other things?

Be prepared to show examples of various types of phrasing from various repertories (especially symphonic repertoire) over a variety of stylistic periods, and to describe what musical elements influence your decisions. As you work, use appropriate terminology for phrases (period, sentence, phrase model, etc.) and larger forms.

2) You will be handed a brief excerpt of music such as the following. You will comment on the harmonic and architectural structure with regards to: Harmonic progression, non-harmonic tones, phrase structure, melodic structure, voice leading, harmonic rhythm, and cadences.

3) Describe and evaluate the evolution of the function of the trombone family in orchestral repertoire from Beethoven to the modern era. Consider (but don’t feel the need to describe) the evolution of the instruments themselves, their expanding abilities (range, phrasing, technical execution), as well as the evolving compositional context in which the trombones function in an orchestral context (e.g., representative of military band, joker, melodic soloist, and so forth). Choose a handful of works (no more than, say, seven), to illustrate your point. (For example, you might begin with Brahms 1 rather than Beethoven 5, and end with Ligeti Hamburg Concerto or Lutoslawski’s Third Symphony.)

4) Richard Taruskin is explicit about what he considers musical meaning in his *Oxford History of Western Music*:

> [Meaning] covers implications, consequences, metaphors, emotional attachments, social attitudes, proprietary interests, suggested possibilities, motives, significance (as distinguished from signification)... and simple semantic paraphrase, too, when that is relevant. (I, xvi,)

These types of musical meaning are what Taruskin calls “social facts.” For him, it is the human that makes music meaningful; the music becomes meaningful not because of what it does to us but what we do with it.
Is it possible for music to literally act on a person, aside from, or overruling one’s associations? What did Plato and Aristotle think about that? What have religious composers thought? What about Baroque and Romantic era composers? What do you think?

5) Choose two works from the solo flute repertoire from each time period starting with the Baroque up through today. Consider these works from a pedagogical perspective and be able to discuss the relevance and importance of each.

6) Music Theory WCE question

FOR: NAME
RE: Structural analysis of TITLE (COMPOSER)

Refer to the Cage / Tenney / Belet music parameter list (attached).

Which parameters are the most significant when considering the formal structure of the music you analyzed? Why? In contrast, which parameters were the least important? Why? Were other parameters (i.e., not on the list) important to your analysis? Why?

NOTE: Focus on the musical parameters for this essay. Do not address social, cultural, or political issues, other than as a very brief context, and then only if clearly relevant to the music analysis.

Finally, what were/are your conclusions? For example: Did the analytical approaches used work to your advantage, or not? If you were to do this research again now, what would you do differently?

Regarding your bibliography and citations, your research may include several external sources, or your research may include only the score and a single recording. If your research used less than five sources, briefly explain why this is the case.

Music Parameter List:

Pitch / Frequency
  Melody
  Harmony
Amplitude / Loudness
Timbre (+ timbre envelope, if relevant)
Time
  Formal Structure
  Rhythm
  Envelope
Density
  Temporal
  Vertical
Text (if present)