Assessment Plan for the Fine Arts Department Music Program

The Mission of the Music Program is to

1. Provide an environment that fosters the highest level of musical expression through performing, teaching, and composing music
2. Maintain an international role in the growth, development, and refinement of the art of music
3. Uphold the values of attracting a diverse student body and faculty, and creating a comprehensive curriculum
4. Equip students with professional skills and knowledge in music along with a foundation in the liberal arts
5. Support a faculty of dedicated teachers and artists who are actively committed to their profession, the Department of Fine Arts, and the community
6. Provide an outlet for musical performance and study for non-music majors, helping these students gain both an individual experience in music and an awareness of the larger issues of the arts and their role in society
7. Provide a broad range of cultural experiences for the community through recitals, concerts, special lectures, symposia, and outreach programs by students, faculty, and guest artists

The study of music as a liberal art requires an integrated approach to theory, history, computer applications in music, composition, and performance; experience in all of these areas being essential to the understanding of music as an artistic and intellectual achievement. The highest level of musicianship is fostered in all areas of musical interests by developing and refining skills and knowledge in solo and ensemble performance, music theory, music history, and other supportive areas. The liberal arts degree in music prepares students for productive careers in teaching, performance, composition, recording, arts administration, and related areas of the music industry.

1. Learning Goals and Objectives: What should the students completing our program know, value, and do?
   a. Learning Goals:
i. Music Theory: The focus is mastery of the tonal system both aurally, visually, and analytically. Theory courses prepare the student to work with musical material, to understand modes of organization in composition, and to employ methods of musical analysis. Students also become knowledgeable in post-tonal theory and analysis of the twentieth and twenty-first century music.

ii. Music History: History courses introduce students to methods of studying the development of musical styles and genres, seminal composers, and the relationship of music to the other arts and areas of thought. The history courses introduce the principles of music research and stylistic analysis, develops theoretical skills, broadens the working knowledge of the literature, and expands the ability to write about music in an effective and convincing manner.

iii. Computer Applications in Music: Computer applications in music allow students to learn and develop skills in electronic and digital technology. This includes notation, sequencing, aural skills software, MIDI, and electronic composition.

iv. Composition: Musical Composition courses prepare students to learn traditional techniques as well as the tools for developing individual expression and creative musical thought. Moreover, students become knowledgeable about contemporary practices, theories, and techniques through the study of twentieth-century music literature.

v. Performance Studies: The music program encourages students to develop performing skills through private study and through participation in the college choir, early music ensemble, chamber orchestra, and jazz ensemble. Student participation in these ensembles provides performance experience and a broad knowledge of the literature.

b. Objectives:
   
i. Music Theory:
      1. Basic Musicianship I: Provides intensive work in sight singing, dictation of melody, rhythm, harmony; score reading, and keyboard harmony. Multiple aural and written quizzes and exams are given throughout the term.
2. Basic Musicianship II: A continuation of material learned in Basic Musicianship I.
3. Basic Musicianship III: A continuation of material learned in Basic Musicianship II.
4. Basic Musicianship IV: A continuation of material learned in Basic Musicianship III.
5. Music Theory I: Examines the elements of 18th- and 19th-century harmonic practices, including part writing in three and four parts, and harmonic analysis of works. Assessments include written assignments, exams, and quizzes.
6. Music Theory II: A continuation of Music Theory I with emphasis on secondary functions, modulation, linear chords, harmonic analysis, form, and creative writing. Assessments include written assignments, exams, and quizzes.

ii. Music History:
1. Music History I: Historical survey of styles, forms, genres, and composers of Western music from antiquity to the 16th century. Assessments include written assignments and exams, and music literature exams.
2. Music History II: Historical survey of styles, forms, genres, and composers from the 17th to the 18th centuries. Assessments include written assignments and exams, and music literature exams.
3. Music History III: Historical survey of styles, forms, genres, and composers from the late-18th to the late-19th centuries. Assessments include written assignments and exams, and music literature exams.
4. Music History IV: Historical survey of musical styles and genres from the 20th century to the
present. Assessments include written assignments and exams, and music literature exams.

5. World Music: An extensive multicultural survey that examines the elements, forms, and styles of non-Western music. Assessments include written assignments and exams, and music literature exams.

iii. Computer Applications in Music

1. Computer Applications in Music I: Introduction to the creative use of computers and synthesizers. Provides an understanding of MIDI applications, including sequencing, editing, sampling, effects, and notational software. Assessments include multiple examples of student works demonstrating knowledge and understanding of material. Final project includes a paper and a short music composition.

2. Computer Applications in Music II: A continuation of 50:700:271 with emphasis on broadening the development of creative skills and compositional techniques. Assessments include creating sound based works that are critiqued by classmates, a paper, and one large sound project at the end of the term.

iv. Composition:

1. Introduction to Composition: Introduction to traditional techniques, with emphasis placed on styles from the 16th through 20th centuries. Detailed study of pitch and rhythmic materials. Continuation with two- and three-part writing culminating in small forms including binary and ternary forms, theme and variations, minuet and trio, and sonatina. Assessment is based on a demonstrated knowledge through completed assignments, and student critiques.

2. Counterpoint: A detailed study of basic voice-leading principles that includes extensive writing in two- and three-part species counterpoint. Assessment is based on student
and instructor critiques of exercises on the board, written assignments, and final project.

3. Composition I: Work in traditional forms and media and also electronic media, together with the principles of notation, layout, reproduction, and copyright. Assessment is based on a demonstrated knowledge through completed assignments, student and instructor critiques, and a final project.

4. Composition II: Composition in more extended forms. Survey of advanced techniques of contemporary composition. Assessment is based on a demonstrated knowledge through completed assignments, student and instructor critiques, and a final project.

5. Orchestration: A study of the properties of woodwind, brass, percussion, and string instruments, their transpositions, and their sectional treatment, leading to full scorings for both band and orchestra.

v. Performance Studies

1. Choir: Study and performance of choral masterworks. Assessment is based on group and individual performance of vocal parts and a final public performance every term.

2. Madrigal Ensemble: The Madrigal Ensemble is a performance course that concentrates on choral music from the medieval era through the early 17th century. Assessment is based on group and individual performance of vocal parts and a final public performance every term.

3. Chamber Orchestra: A performance course that concentrates on chamber works from a variety of different musical periods. Assessment is based on group and individual performance of instrumental parts and a final public performance every term.

4. Jazz Ensemble: A performance course that concentrates on Jazz standards. Assessment is based on group and individual performance of instrumental parts and a final public performance every term.
2. Methods of Assessment: How can we determine if our students know, value, and do what we intend?
   a. Comprehensive Exam in History – Students are expected to know the following:
      i. Students will be given a list of 20 composers, selected from a list of 100, and provide:
         1. A date that falls within each composer's mature career. The date must be after the composer’s 20th year and before his or her death.
      ii. Students will be given a list of about 30 works, selected from a list of 200.
         1. For each work, identify the composer and provide an approximate date. The date must be within 20 years of the actual date.
      iii. Students will be given a list of about 20 terms, titles, or names, selected from a list of 125.
         1. For each, provide definitions or identifications and indicate the repertory and time period to which it applies.
   b. Portfolio of Music Compositions - At the end of the program students are expected to present a portfolio of compositions demonstrating notational fluency and the ability to compose convincing and intelligible music.
   c. Piano Skills Exam: By the end of the program students are expected to:
      i. Play all major scales, all harmonic and melodic minor scales starting on the white keys, and all major, minor, fully diminished 7th and dominant 7th arpeggios, through at least two octaves, hands together, at a moderate speed, with proper fingerings.
      ii. Perform one simple homophonic piece comparable to a first movement from a sonatina by M. Clementi.
      iii. Perform one simple polyphonic piece comparable to one of the pieces in the Anna Magdalena Notebook by J.S. Bach.
      iv. Sight-reading commensurate with level of advancement.

3. Implementation: How will we use the information we gather to change, add to, or restructure our program or major so that students know, value, and do what we find important and appropriate?
a. Program assessments will be submitted to and reviewed by the department’s Curriculum and Assessment Committee at the end of each academic year. Any recommendations by the committee will be forwarded to the Chair and to the Directors of individual programs.

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