

# UNIVERSITY OF DAYTON DEPARTMENT OF MUSIC ASSESSMENT DOCUMENT

August 2011

## Department Description

The Department of Music has 22 full-time and 23 part-time faculty, serving approximately 119 music majors, minors and licensure students. A large number of non-majors take music classes and participate in a diverse selection of instrumental and vocal performing ensembles. The Department offers four professional Bachelor of Music degrees in Composition, Music Performance, Music Therapy, and Music Education; a Bachelor of Arts degree in Music; and two music minor programs, including one in Music Technology. The BA program includes a General Music track and a Jazz Studies concentration. The music unit is housed on campus in two buildings, the Music and Theatre Building and Reichard Hall. The Department is a member of and accredited by the National Association of Schools of Music.

## Department Mission Statement

The mission of the Department of Music at the University of Dayton is to develop each student's aesthetic perception of music, creative expression through music, and integration of music with other disciplines. Through curricular offerings in professional and general education courses and through solo and ensemble performances, the Department of Music serves the individual student, the University community, and the community-at-large.

The Department of Music offers academic coursework to foster understanding and critical thinking about music's place in culture; diverse musical heritages; practical instruction to develop musical skills; and performance opportunities to enrich each student's career aspirations or avocational interests. The Department also contributes to the development of future civic, religious, and academic leaders by promoting the value of life-long learning in the musical arts.

The nature of the Department of Music is represented by the integration of five cultures:

### **A Culture of Performance**

Performance is the living, breathing, human embodiment of the musical arts. It is the manifestation in sound of a dynamic physical and mental process that is learned through the individual master teacher relationship and through interaction with other student and faculty performers. Students and faculty in the Department of Music actively engage in the widest variety of performance, from solo repertoire to chamber music to large ensemble offerings. Regular solo and ensemble performance experiences naturally enhance carefully and thoughtfully designed curricula. Performance implies training in the technical and musical skills necessary for artistic self-expression. As a basis for understanding, reflection, and inquiry, a foundation in repertory on major performance instruments is emphasized, as well as the ability to perform from a cross-section of genres, expanding our embrace of a broad diversity of styles, histories, and musical cultures. Knowledge and skills sufficient to work as leaders and in collaboration on matters of musical interpretation are emphasized through performance study. Department of Music faculty and students engage in the culture of performance through regular

on and off-campus rehearsals, performances and other related activities. For the art of musical performance to flourish, it requires sufficient physical spaces in which it can be created, refined and presented-spaces that must be (somewhat paradoxically) in some parts intimate and others communal, including inspiring and dramatic halls alongside the occasional studios.

### **A Culture of Creativity**

Creativity is the foundation of music. It is the essence of composition, arranging, and improvisation and is also an important component of performance, music therapy, and music education. The genesis, process, and outcome of creativity are essential to the development of advanced performance skills and overall musicianship. It is through creativity that new repertoire emerges, performances of the same literature become unique, and musical experiences are adapted to diverse audiences. Creativity is the personal stamp that defines an era, a society, and a geographic and ethnic individuality, thereby providing historical identity. Believing this, the Department of Music stresses the importance of creativity in all aspects of musical endeavor.

### **A Culture of Vocation**

The culture of vocation is embraced in two distinct but interrelated ways. First, it is committed to meet the needs of those pursuing careers in music. Performers, music educators, music therapists, and composers gain an understanding of the nature of professional work in their chosen field. Through exploration of various media, including performance, experiential learning, fieldwork, multidisciplinary issues that include music, independent and collaborative study, foundational knowledge of specific disciplines, the influence of spirituality, and the synthesis of a broad knowledge of musical skills, they acquire the skills necessary to be successful in their chosen profession. Second, the Department of Music embraces a culture of vocation by serving the musical interests and enhancing the artistic enlightenment and sophistication of music majors and non-music majors, the campus community, and the greater Dayton area.

### **A Culture of Service and Outreach**

Service and outreach via the musical arts leads to individual and community development and ultimate social transformation. Music functions as a catalyst for collaboration and a means through which students acquire attitudes and skills necessary to assist individuals and groups on campus and in the community, region, nation, and world. Performing for others voluntarily, whether individually or in ensemble, carries with it responsibility for preparation and follow-through and not only provides entertainment and comfort for those who receive, but meaning and satisfaction for those who perform. The educational and therapeutic applications of music with individuals who are ill, disabled, poor, marginalized, or otherwise in need occurs through music-centered outreach in schools, hospitals, clinics, nursing care facilities, and shelters. Through academic inquiry, creative scholarship, and reflection that accompany music-centered service and outreach, students develop leadership skills and deepen their compassion for and commitment to humanity.

### **A Culture of Scholarship**

Scholarship in music takes the form of synthesis (composition, improvisation, and scholarly writing), presentation (performance, therapeutic application, and pedagogy), and analysis (music theory, music history, and repertoire). It is the constant and consistent pursuit of understanding

and knowledge through listening, performing, talking, writing, observing, and teaching. It is a lifetime process, never coming to a final end. Musicians must demonstrate achievement and competence in their major area, including significant technical mastery, capability to produce work and solve professional problems independently, and define a coherent set of artistic/intellectual goals, which are evident in their work. Musicians develop the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the topic of music. Scholarship provides a connection among the cultures of performance, creativity, service, and vocation.

### **Assessment Process**

Department of Music graduating seniors are an important source of information for indirect assessment of student learning. The Department Chair conducts exit interviews in May and December with all students who are ready to graduate. Students bring to the interview concert program and report portfolios to share and discuss. They provide valuable information about their career or education paths following graduation. Individual faculty and advisors often maintain contact with students following graduation.

In addition to completing degree program requirements, graduating seniors will have passed through Keyboard Competency evaluations I and II and will have passed a second year review designed to align with their majors. Recipients of talent awards in this group will have maintained cumulative averages of 3.0 during their undergraduate programs. Music Therapy majors will have been accepted for six-month post graduation internships in their chosen client areas for official certification by the American Music Therapy Association. Music Education majors will have completed a semester of student teaching. All Bachelor of Music majors will have presented a senior capstone recital; many will also have presented required or optional junior recitals in their primary applied areas of study. Assessment in these varied ways provides valuable information as to whether or not the Department is successful in doing what it sets out to do from the time majors arrive in their first year to their graduation.

The Department of Music is in its third year of an intensive recruitment program for new students, both music majors and non-majors. The goals of the program are to admit more diverse and more qualified students, to increase enrollment numbers, and to build selected programs in the curriculum. A wider net has been cast to increase geographic diversity of music students, and audition requirements have become increasingly rigorous. Once students are admitted to the program, they are carefully tracked and provided with ongoing assistance to ensure their success.

### **ASSESSMENT PLAN: SCHOLARSHIP (Music Majors)**

1. University Learning Objective: All undergraduate majors will develop and demonstrate advanced habits of academic inquiry and creativity through the production of a body of artistic, scholarly or community-based work intended for public presentation and defense.

Music Department Learning Objective: All undergraduate music majors will develop and demonstrate competence in areas of musical scholarship, including relevant a) skills and b) knowledge. (Where appropriate, language in the National Association of Schools of

Music *Handbook* pertaining to general standards for baccalaureate degrees in music has been used as a guidepost for the following areas of scholarship and measurement.)

**a. SKILLS**

- i. Aural - the ability to hear, identify, and work with elements of music such as rhythm, melody, harmony, structure, timbre, texture, etc. and apply those elements to new music material  
Courses/Learning Experiences: MUS 113, 114, 213, 214; Measurement: The percentage of students per semester who pass semester aural/oral and dictation tests and final examination components related to the identified skills (course instructors) and the percentage of students who pass on the first attempt aural skills components of the Second Year Review required of students in all music degree programs (degree program coordinators and review committees)
  
- ii. Keyboard - the ability to play at sight, accompany, transpose, and improvise on keyboard  
Courses/Learning Experiences: MUS 296, 297, 298, 299 and Piano Competency Levels I & II; Measurement: The percentage of students who pass each semester of the four-semester sequence keyboard classes and Levels I & II of the piano competency exam on the first attempt (keyboard studies coordinator and piano faculty reviewers)
  
- iii. Synthesis  
Composition - The ability to use basic concepts, tools, techniques, and procedures to develop a rudimentary composition from concept to finished product  
Courses/Learning Experiences: MUS 111, 112, 211, 212, 222, 221, and 302; Measurement: Students will complete a variety of original composition assignments, successfully using historically correct model for each one, and will maintain a portfolio of their original sketches and works  
  
Arranging - The ability to create rudimentary arrangements of pre-existing music compositions for effective solo and/or small or large ensemble performance Courses/Learning Experiences: MUS 318; Measurement: Student soloists and ensemble members are able to perform successfully arrangements created by students in the class.
  
- iv. Improvisation – The ability to create, extemporaneously, melodies and harmonic/rhythmic accompaniments and to manipulate sound sources and common musical elements in non-traditional ways. The ability to respond to and interpret music through creative movement.  
Courses/Learning Experiences: MUS 233, 282, 391, 396, 399, and 499; Measurement: Percentage of students who can demonstrate rudimentary

capacity for improvisation on primary and/or secondary instruments (applied and improvisation course instructors, masterclass instructors)  
Courses/Learning Experiences: Piano Competency Examinations I & II;  
Measurement: The percentage of students who demonstrate improvisatory skills on both levels of the piano competency exam on the first attempt (keyboard studies coordinator)

- v. Analysis – The ability to conduct aural, verbal, and visual analyses of musical forms, processes, and structures.  
Courses/Learning Experiences: MUS 111, 112, 211, 212, 240, 301, 302, 303, 345, 346, 399, 499, Wednesday at 1 master classes; Measurement: Students’ successful application of analysis principles learned and utilized in Theory, Conducting, and Musicology course work to performance practice as a soloist or small or large ensemble member (studio teacher, other faculty, master class presenters), and successful situational analysis by Music Therapy and Music Education students as they evaluate special populations and plan their time with them
- vi. Performance – The ability to demonstrate skills requisite for artistic expression of Western and World music repertory in at least one major performance area at a level appropriate for a student’s particular music concentration/degree.  
Courses/Learning Experiences: Recital (MUC, MUE, MUP, MUT), presentations made in practicum and student teaching settings;  
Measurement: The percentage of students who pass recital boards on first attempt, complete recital requirement, and score well on semester performance jury examinations (applied instructors), the skill levels demonstrated in the field by Music Therapy and Music Education students (MUT and MUE course instructors and field work supervisors); demonstrated sight reading skills in lessons and ensemble rehearsals (studio teachers, chamber music coaches, and ensemble directors)
- vii. Listening/Discernment -  
Descriptive Listening – The ability to aurally identify and describe (orally or in writing) significant works from principal eras and genres in Western and World musics  
Evaluative Listening – The ability to develop and defend musical judgments and evaluations from a critical/aesthetic perspective.  
Courses/Learning Experiences: MUS 301, 302, 303, 399, 499, Masterclasses; Measurement: The percentage of students who critically evaluate (orally or in writing) their own performances and the performances of others, particularly in required course concert reports, listening assignments, and listening logs using correct nomenclature and concepts (applied instructor, masterclass instructors, guest artists, live and recorded concerts)

## b. KNOWLEDGE

- i. Music Theory – The ability to demonstrate an understanding of the common elements and organizational patterns of music and their interaction and to use this understanding in compositional, performance, analytical, scholarly, historical, and pedagogical applications.  
Courses/Learning Experiences: MUS 111, 112, 211, 212, 113, 114, 213, 214; Measurement: Through a variety of evaluation tools in each course, students achieve above the minimum grade required to advance to the next semester in the course sequence
- ii. Music History and Repertory – The ability to demonstrate familiarity with a wide selection of musical literature through the present time, including the principal eras and genres and historical contexts/influences  
Courses/Learning Experiences: MUS 301, 302, 399, 499, Ensembles; Measurement: The percentage of students who can perform, discuss and/or write about significant repertory in their performance area (applied instructors, masterclass instructors, ensemble directors) or in musicology courses, including required written reports and listening logs of concert attendance (guest artists, community performances)
- iii. Musics of World Cultures - The ability to demonstrate an acquaintance with musics of diverse groups of people, including those uniquely informed by race, class, gender, ethnicity, religion, nationality, sexual orientation, and other manifestations of differences  
Courses/Learning Experiences: MUS 200, 303, 390-38, 390-31, 390-39 and other ensembles; Measurement: The percentage of students who perform diverse musics for Friday at 1 recitals each semester or in other public solo or ensemble performances as indicated by printed recital programs (recital committee chairperson, ensemble directors), required written reports and listening logs of concert attendance and understanding of world music concepts as demonstrated in small group project presentations (guest artists, community performances)
- iv. Music Performance Practices – The ability to demonstrate an understanding of appropriate performance practices, including aspects of musical interpretation, re-creation, and stage deportment.  
Courses/Learning Experiences: MUS 399, 499, 200, Ensembles; Measurement: The percentage of students who perform in accordance with commonly accepted and/or allowable performance practices and positive feedback from the community of musicians in the Department; passing the performance requirements of the second year review the first time (peers and faculty in the audience, applied instructors, masterclass presenters, ensemble directors); demonstrating continuous progress in the applied performance area, including learning repertoire of increasing difficulty; preparing questions for and working individually with guest artists in their areas of expertise

## **ONGOING ASSESSMENT WORK**

This assessment document will be shared with faculty at the fall retreat that will be held before classes begin. The Department of Music's Faculty Development Committee has been tasked in the 2011-12 academic year with continuing to draft assessment information in the other UD core student learning outcomes, including Faith Traditions and Diversity, Community, Practical Wisdom, Critical Evaluation of our Times, and Vocation. It is anticipated and expected during this time that the FDC will seek input from other faculty and music students as it proceeds and that the Department will be able to complete its current assessment plan according to University guidelines. As part of the tenure and promotion process requirement to provide examples of student progress and success in courses taught by tenure track faculty who are being evaluated, faculty were surveyed about assessment tools that they use in studio lessons, classes, and ensembles. The comprehensive list of assessment items that was created will continue to inform ongoing Department assessment documents. A comprehensive Department assessment document will be used over the next two years to prepare for the NASM accreditation review that is scheduled in 2013. As professional development opportunities in assessment are announced, music faculty will continue to be identified and invited to participate in these opportunities.