

**UNIVERSITY OF DAYTON
DEPARTMENT OF MUSIC
UNDERGRADUATE ASSESSMENT PLAN
(Draft 5- Sept. 4, 2012)**

DEPARTMENT MISSION

Music is our passion. We help students develop their unique musical potential - whether as performers, creators, teachers, therapists, or advocates - and use this potential in service around the world.

GOALS

1. To provide abundant and diverse opportunities for group and individualized music learning
2. To connect students and faculty with local and global resources
3. To develop musical partnerships that reflect the University's mission: Learn, Lead, and Serve
4. To cultivate a safe, respectful, inter-culturally responsive, and stimulating environment that supports student and faculty development (College of Arts and Sciences Diversity Vision Statement, October 2009)
5. To prepare students through music with essential 21st century skills to meet the changing needs of a global society

ACADEMIC PROGRAMS

The Department offers the following professional music degrees: Bachelor of Arts in Music Studies (MUS), Music (with a concentration in Jazz Studies) and Bachelor of Music in Music Composition, Music Education, Music Performance, Music Therapy; and music minors in Arts Administration (AAD), Music (MUS), and Music Technology (MUT).

At the graduate level, we offer a Masters of Science in Education with a concentration in Music. However, this document focuses on the assessment of our undergraduate programs.

FOUNDATION COURSES

There are thirteen courses and a Second Year Review that form the foundation of each degree program. These courses are listed below in **Table 1**. For each of these courses, a list of student learning outcomes is provided. Each semester, faculty teaching these courses will identify student outputs that directly address at least three of the outcomes, and will record student performance on these outputs by determining the percentage of students who achieved each of four performance levels defined below in **Table 2**. Student progress may be assessed through, but not limited to, performance on exams, quizzes, and homework assignments that directly address the outcomes. Wherever possible, multiple measures should be used. Foundation course standards are in accordance with the National Association of Schools of Music, the Department's accreditation organization.

Table 1: Foundation Courses in the Bachelor of Music Programs

Course Number	Course Titles	Description
MUS 111	Music Theory I	Demonstrate an ability to hear and identify elements of music such as rhythm, melody, harmony, structure, timbre, texture, etc. and apply those elements to new music material. Students must attain a C- or better to take MUS 112.
MUS 112	Music Theory II	Demonstrate skills required in MUS 111 at a more advanced level. Students must attain a C- or better to take MUS 211.
MUS 211	Music Theory III	Demonstrate skills required in MUS 112 at a more advanced standard. Students must attain a C- or better to take MUS 212.
MUS 212	Music Theory IV	Demonstrate skills required in MUS 211 at a more advanced standard.
MUS 113	Aural Skills I	Demonstrate an ability to recognize, perform, and notate melodies, without keyboard assistance, and rhythmic exercises to a required standard. Students must attain a C- or better to pass MUS 113.
MUS 114	Aural Skills II	Demonstrate skills required in MUS 113 at a more advanced standard. Students must attain a C- or better to pass MUS 114.
MUS 213	Aural Skills III	Demonstrate skills and understanding required in MUS 114 at a more advanced level. Students must attain a C- or better to pass MUS 213.
MUS 214	Aural Skills IV	Demonstrate skills required in MUS 211 at a more advanced level.

MUS 301	Music History I	Demonstrate orally, aurally, and in writing the ability to identify and describe significant works from principal eras and genres in Western music. Emphasis will be placed on musicians and musical practices from the earliest sources of Western music through the eighteenth century.
MUS 302	Music History II	Demonstrate orally, aurally, and in writing the ability to identify and describe significant works from principal eras and genres in the Western music tradition. Emphasis will be placed on musicians and musical practices from the nineteenth century to the present.
MUS 303	Introduction to Musics of the World	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.
MUS 241-242	Keyboard Competency Exams I and II	Demonstrate an ability to perform appropriate keyboard literature, scales, progressions, etc. with rhythmic, melodic, harmonic and stylistic accuracy and apply those skills to new music material
MUS 250	Second Year Review	An evaluation of student progress in foundation courses, professional development, keyboard and performance studies in the second semester of their second year to determine student continuation in the degree program.

Table 2: Student Performance Levels

Performance Level	Description
Grade: A	Student performance is outstanding, going beyond expectation
Grade: B	Student performance indicates a clear and full understanding of the key concepts and adequate articulation and implementation of those concepts
Grade: C	Student performance exhibits fundamental understanding of the key concepts
Grade: D	Student performance is below expectations and unacceptable for most music foundation courses.
Grade: F	Student performance is unacceptable
Pass	Student performance is acceptable
Fail	Student performance is unacceptable

Identify Learning Outcomes

For each learning outcome, mapping is provided in parentheses to indicate its connection to the seven University Learning Outcomes. Foundation courses support and address the following University Goals and Outcomes: Scholarship, Faith traditions, Diversity, Community, Practical wisdom, Critical evaluation of our times and Vocation. Other ancillary outcomes may result from study in the current General Education requirements and the pending Common Academic Program.

Course: MUS 111, 112, 211, 212 - Music Theory I-IV

The goal of music theory studies is to gain a greater understanding of the patterns of sound through examining historical models (analysis) and composing within historical styles (synthesis). Although this course deals largely with the music of Western civilization during the Common Practice Period (1600-1900), older music (pre-1600) and recent music (20th century) is examined to demonstrate universal concepts of sound and its organization.

Each semester has a particular focus related to the statement above:

1. MUS 111-Theory I examines fundamentals (the basic vocabulary of music) and lays the groundwork for subsequent courses by examining the construction of music prior to 1600.
2. MUS 112-Theory II examines the use and context of diatonic harmonies and tonicizations/modulations.
3. MUS 211-Theory III examines the development of chromaticism and structural layers of Western music.
4. MUS 212-Theory IV examines the pluralism of music in the Twentieth and Twenty-First Century.

Course Outcomes:

In completing the requirements for each of these courses, the student will demonstrate:

☐☐☐ Knowledge about musical terms through discussion, analysis, testing, and written assignments (Scholarship)

☐☐☐ Analytical tools for comprehending music through discussion, analysis, testing, and written assignments (Scholarship, Practical Wisdom)

☐☐☐ Skills to synthesize musical examples in a given style with proper notation through analysis and written assignments (Scholarship, Practical Wisdom)

☐☐☐ Critical thinking about music and its structures and patterns through discussion, analysis, testing, and written assignments (Scholarship, Vocation)

Course: MUS 113, 114, 213, 214 - Aural Skills

(The Aural Skills course sequence addresses the University Learning Outcomes of Diversity, Scholarship, Practical Wisdom, and Vocation)

Upon completion of all Aural Skills courses, the student (with a minimum of 70% accuracy on a written or performance exam) will identify, notate, and perform the following:

MUS 113: Identify intervals; dictate simple and compound rhythms; dictate melodies, stressing melodic memory, in major and minor keys; dictate brief major and minor chord progressions in root position; sight-sing major and minor melodies in stepwise patterns and those outlining major and minor triads using solemnization; and sight-sing rhythms in all simple and compound meters with subdivisions and rests.

MUS 114: Identify discrete triads; dictate rhythms in asymmetrical meters with syncopation, ties and triplets; dictate melodies which use melodic minor and modulations to closely related keys; dictate chord progressions which feature inverted triads and dominant seventh chords, and common chord modulations; sight-sing melodies which feature melodic minor and modulation to closely related keys; and sight-read rhythms which include syncopation, asymmetrical meter, and two individual parts.

MUS 213: Identify five types of seventh chords; dictate rhythms with complex and changing meters; dictate melodies which feature varied levels of chromaticism; dictate chord progressions which feature borrowed chords, secondary dominants, augmented sixth chords, and enharmonic modulations; sight-sing melodies with varied levels of chromaticism; sight-sing rhythms in less common meters.

MUS 214: Identify extended and non-tertial harmonies; dictate rhythms with asymmetrical accents, complex and changing meters, and syncopations; dictate modal and short atonal melodies; sight-sing modal and atonal melodies, and sight-sing rhythms which feature asymmetrical accents, complex and changing meters, and other twentieth-century rhythmic devices.

Course: MUS 301 – Music History I

In completing the requirements of this course, the student will:

1. Develop a vocabulary as well as a theoretical framework to discuss Western art music styles, periods, and genres. (Scholarship, Vocation)
2. Cultivate the skills to think critically about music history. (Scholarship, Critical Evaluation of Our Times)
3. Think about the roles of Western art music in social, historical, theological, and cultural contexts. (Faith Traditions, Diversity, Practical Wisdom, Critical Evaluation of Our Times, and Vocation).
4. Gain a basic knowledge of the history of Western art music from the first Western notations through Mozart. (Scholarship)
5. Recognize musical genres, styles and periods aurally and at sight. (Scholarship, Practical Wisdom, Critical Evaluation of Our Times, and Vocation)
6. Construct and evaluate arguments about music in both oral and written form. (Scholarship)

Course: MUS 302 – Music History II

In completing the requirements of this course, the student will:

1. Develop a vocabulary as well as a theoretical framework to discuss Western art music styles, periods, and genres. (Scholarship, Vocation)
2. Cultivate the skills to think critically of music history. (Scholarship, Critical Evaluation of Our Times)
3. Consider the roles of Western art music in their social, historical, theological, and cultural contexts. (Faith Traditions, Diversity, Practical Wisdom, Critical Evaluation of Our Times, and Vocation).
4. Cultivate a basic knowledge of the history of Western art music from Beethoven to the present day. (Scholarship)
5. Recognize musical genres, styles, and periods aurally and at sight. (Scholarship, Practical Wisdom, Critical Evaluation of Our Times, and Vocation)
6. Construct and evaluate arguments about music in both oral and written form. (Scholarship)

Course: MUS 303 – Introduction to Musics of the World

In completing the requirements of this course, the student will:

1. Engage with music and dance traditions from around the world by listening, singing, and playing instruments (Diversity, Community)
2. Acquire new vocabulary to identify sonic events in music (Practical Wisdom)
3. Analyze musical content and forms in various world musics (Diversity, Practical Wisdom)
4. Learn how various faith traditions explain and use music (Faith Traditions)
5. Conduct a semester-long research project reflecting on the meaning of one particular musical tradition among living musicians (Critical Evaluation of Our Times)

Course: MUS 241, 242 – Functional Keyboard

Level I MUS 241.01

1. Play major and minor scales at least through four sharps and flats, hands together, two octaves, ascending, and descending
2. Chord progressions in every key: I IV V7 I and i iv V7 i
3. Harmonization using the scales and progressions in items #1 and #2
Melody with accompaniment
2-hand accompaniment
4. Transposition of a single line melody
5. Improvisation over instructor provided accompaniment
6. A prepared piece for two hands

Level II MUS 242.02

1. Play all major and minor scales (e-flat minor and a-flat minor optional), hands together, two octaves, ascending and descending
2. Sight reading: 2 hands, distributed at the exam
3. Transposition: 1 melody, distributed at the exam

4. Prepared harmonization: melody and improvised accompaniment; more than just block chords; distributed through the music office at least 48 hours before the exam
5. Harmonize ascending and descending major and minor scales at least in any of the following tonalities to be selected at the exam:
 - a. major: C, G, F, D, or B-flat
 - b. minor: a, e, d, b, or g
6. Play the following chord progressions and improvise a melody using these sequences:
 - a. I IV V I
 - b. I vi (IV or ii6) cadential 6/4 V7 I

Additional competencies will be demonstrated and assessed in the following courses:

Music Education Majors

1. MUS 335 Classroom Methods:
 - Sight read a simple accompaniment from the Basal Series music text books
 - Play accompaniments to perform for singing
 - a. "America"
 - b. "America the Beautiful"
 - c. "The Star-spangled Banner" (in A-flat major)
 - Play the melody line to "Lift Ev'ry Voice and Sing"
2. MUS 331 Choral Methods:
 - Play accompaniment sequences for assigned choral warm-ups
 - Play one, two, three, and four lines of vocal parts for rehearsal
 - Play a simple choral accompaniment
 - Play a simple open score choral piece
3. MUS 332 Instrumental Methods:
 - Instrumental score reading

Additional competencies specified in AMTA Professional Competencies will be demonstrated and tested in the following courses:

Music Therapy Majors

1. MUS 282 Functional Music Therapy Skills
 - MUS 287, 288, 289, 387, 388 (Practica I-V in Music Therapy)
 - MUT Senior Functional Skills Test

Course: MUS 250 - Second Year Review

The purpose of the Second Year Review is to evaluate student progress at the mid-point of training in their chosen degree program, and then recommend continuance, discontinuance, or probational status in that degree program. Students in the MUC, MUE, MUP, MUT, and MUS programs must enroll in and pass the Second Year Review in order to continue in degree studies.

The Second Year Review consists of several student requirements (communication skills, musicianship, and portfolios) that are common to all music degree programs.

Common Requirements

Verbal Introduction

- Prepare a 1-2 minute self-introduction (as if speaking to a professional organization or parent group). Include professional and applicable personal information

Portfolio and Website

- Maintain a portfolio which includes a repertoire list, performance attendance forms for each semester, all performance reports, and an updated picture of website

Essay

- Prepare a two-page essay (see specifications below) to be turned in to your advisor one week prior to your review appointment, addressing the following areas: Performance studies, ensemble participation, functional music skills, academic study of music, aptitude for chosen profession, professional goals over the next two years, as well as after graduation

Interview

- Respond to prepared questions regarding progress in course work and private study

Musicianship

- Perform a 2-5 minute piece in the primary performing area on the major performance instrument or voice, echo (play or sing) a simple melodic phrase played at the piano
- In addition to the above guidelines, students in the Bachelor of Music degrees (MUC, MUE, MUP, MUT) must satisfy additional requirements. These may include:

Degree-Specific Requirements

- Sight-reading
Perform on a primary and secondary instrument
- Accompanying
Perform an accompaniment of an appropriate difficulty level at the keyboard
- Singing
Perform a vocal selection demonstrating satisfactory tone and facility
- Performing a Clinical Song with Accompaniment
Sing a designated song while performing the accompaniment at the keyboard

Assessment Procedure

Evaluators

- Three: Degree coordinator plus two area faculty

Grading

- Pass, Fail or Conditional

Assessment Instrument and Benchmark

Each semester, faculty members teaching foundation courses will identify a subset of at least three of the learning outcomes identified for the course to cite in the assessment for the semester. A table will be generated in the format shown below (Table 3) to summarize the performance of the class on the identified learning outcomes. The "Comments" section should be used for additional observations that may not be clear from the table itself and for the observations of the faculty members wishing to note the success of the course, suggestions for improvements, etc.. As courses vary in rigor and difficulty; so expected performance will vary from one course to another. However, we believe an average of 70% of students in any given year across all courses should perform at the competent or exemplary levels, and thus see this as the benchmark to meet or exceed.

Table 3: Assessment Instrument Example

Course: MUS 111 Aural Skills I
 Semester: Fall 2011
 Instructor: Dr. Phillips
 Enrollment: 20

Learning Outcomes	University Outcomes	Evidenced in.....	Unacceptable	Developing	Acceptable	Competent	Exemplary
1.	Scholarship, Practical Wisdom	Assignments 1&2; Exam 2	7%	15%	11%	22%	45%
2.	Scholarship, Practical Wisdom, Diversity	All assignments	6%	27%	22%	6%	39%
3.	Scholarship, Vocation, Practical Wisdom	Assignments 4, 5, 6; Exam 1, Final Exam	5%	34%	17%	11%	33%

Procedures

To implement this plan, the following steps will be taken each year:

1. On a rotational basis, faculty teaching foundation courses will submit to the Department Chair their assessment instrument.
2. At the end of the spring semester, the chair will prepare a brief narrative summary that, combined with the assessment instruments, will comprise the department’s annual assessment report. This summary will include identification of strengths and weaknesses evidenced by the data collected, and a summary of the suggestions for improvements made by the faculty.
3. The chair’s narrative summary will also report placement rates of graduates in teaching, professional fields, and graduate schools. This information will be obtained from exit interviews and/or surveys.
4. Each fall, the chair will discuss the annual assessment report at a departmental meeting.