

**University of Oregon  
School of Music and Dance  
2018-19 Assessment Goals/Objectives  
Music Graduate Degree Programs**

**Master of Music  
Master of Arts  
Doctor of Musical Arts  
Doctor of Philosophy**

**Goals/Objectives** – The goals and objectives of all graduate music degrees are clearly set forth in the 2017-18 Handbook of the National Association of Schools of Music (NASM), the national accrediting body in music.

**NASM STANDARDS**

**All Graduate Degrees**

**Standards Common to all Graduate Degrees**

1. Credits – At least one-half of the required credits must be in courses intended for graduate students only.
2. Residence – Policies are set by the institution, but normally, a period of continuous study within the graduate community is required.
3. Language Proficiencies and/or Other Required Skills – Policies are determined by the institution.
4. Course Work – There should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.
5. Independent Study – If a degree is based on course requirements that are to be taken in formal classes, normally, independent study is not substituted for more than 20% of such required courses.
6. Programs with a Focus on Electronic Media – There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective means for assessing student competencies against these expectations.
7. Evaluations – Comprehensive reviews cover the major field of study and any other associated or required fields. At the doctoral level, successful completion of the review qualifies a student for advancement to candidacy; the final examination, or defense, may be given after all other degree requirements have been met, including the final project.
8. Final Projects – The final project must be in the area of specialization. At the doctoral level the final project is expected to be comparable to high-level work presented to the public by professionals in the field.

**Masters Degrees**

**Standards Common to All Master's Degrees**

1. Master's degree programs must meet the standards common to all graduate degrees.

2. Each student engages advanced study in a field of specialization and in studies beyond the major that contribute to breadth of competence.
3. Specific requirements include issues to be addressed in the field and techniques acquired to address them; expectations for depth and breadth; and levels of knowledge and skill expected upon graduation.
4. The curriculum is structured so that normally the major field occupies from one-third to two-thirds of the requirements; supportive studies in music normally occupy one-third to one-half of the requirements; studies in other fields or electives may or may not be required, but, if required, may occupy up to one-third of the requirements.
5. At least 45 credit hours are required for the degree.
6. A comprehensive review is required for graduation.

### **Specific Master's Degrees**

#### **Standards Common to All Specific Master's Degrees**

Students in all specific master's degrees will develop advanced capacities to work independently and make effective artistic choices, intellectual judgments and professional decisions in the area of specialization; demonstrate professional competence before peers and faculty; and produce a final project reviewed by more than one faculty member.

#### **Standards for Practice-Oriented Specific Master's Degrees**

##### **Master's Degree in Collaborative Piano**

1. Students demonstrate advanced competencies in vocal and/or instrumental collaboration. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. Students gain knowledge of repertory and historical performance practices.
4. Students that emphasize vocal collaboration must develop language diction competencies.
5. Students that emphasize instrumental collaboration must develop competencies in chamber music.
6. At least one full-length public performance is required.

##### **Master's Degree in Composition**

1. Students demonstrate advanced competencies in composition. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. Students must be afforded regular opportunities to hear their works performed.
4. Students must submit at least one original composition as a final project.

##### **Master's Degree in Conducting**

1. Students demonstrate advanced competencies in conducting. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen the musical competence comprise at least one-third of the curriculum. Advanced studies in ear training should continue throughout the program.
3. Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, Italian, and Latin diction. They must have phonetic skills applicable to other languages and language competencies sufficient to understand texts in the repertory.
4. Students must be afforded regular conducting experience under faculty supervision and with an appropriate ensemble.
5. As a culminating demonstration the student must conduct a concert-length performance or the equivalent.

### **Master's Degree in Jazz Studies**

1. Students demonstrate advanced competencies in jazz performance, improvisation, composition, and arranging. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. As a culminating demonstration the student must present either a public performance or submit at least one original composition as a thesis.

### **Master's Degree in Pedagogy**

1. Students demonstrate advanced competencies in pedagogy of a specific performance area and its repertory. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. As a culminating demonstration the student must present a final project, research paper, and/or recital.

### **The Master's Degree in Performance**

1. Students demonstrate advanced competencies in performance. Studies in the specialization comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. Voice majors are expected to be proficient in English, German, French, and Italian diction and to have general phonetic knowledge and skills that can be applied to other languages. They should have language competencies sufficient to understand texts in the repertory.
4. The student must present a public recital of at least sixty minutes in which the performer is a soloist.

## **Standards for Research-Oriented Specific Master's Degrees**

### **Master's Degree in Musicology**

1. Students demonstrate advanced competencies in musicology. Studies in this area comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. Students must have a reading knowledge in at least one foreign language.
4. The student must submit a final project that demonstrates advanced competence in research and writing in musicology. The final project may be a thesis, a series of special papers, or a written work of equivalent scope and depth.

### **Master's Degree in Music Theory**

1. Students demonstrate advanced competencies in music theory. Studies in this area comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum.
3. Students must submit a final project that demonstrates advanced competence in theoretical research and writing.

### **Master's Degree in Music Education**

1. Students demonstrate advanced competencies in music education. Studies in this area comprise from one-third to two-thirds of the total curriculum.
2. Supportive studies in music outside the major that broaden and deepen musical competence comprise at least one-third of the curriculum. To ensure breadth of competence, it is strongly recommended that institutions require at least one advanced course in music history, musicology, or ethnomusicology; one in performance; and one in music theory analysis.
3. Students develop graduate-level perspectives on contemporary issues and problems in music education. This may include a review of curriculum developments, teaching methodology, innovations, and multidisciplinary concepts in advanced seminars or by other means.
4. Some institutions make a distinction between practice-oriented and research-oriented programs in music education. If so, the practice-oriented program should require at least one-half of the curriculum to be in performance and/or pedagogy and a final project in performance and/or pedagogy is recommended. A research-oriented program should require that at least one-half of the curriculum be in music education research. Normally a research project of thesis is required.

## **Doctoral Degrees**

### **Standards Common to All Doctoral Degrees**

1. Doctoral students are required to complete the equivalent of at least three years of full-time graduate study beyond the baccalaureate; completion of a master's degree need not be a prerequisite for admission to doctoral study.
2. The institution determines the specifics of the program as well as the policies and procedures.
3. Regardless of specialization all doctoral candidates shall demonstrate:
  - a. Intellectual awareness sufficient to predict continued growth and contribution to the discipline
  - b. Significant advanced, professional-level accomplishment in performance, composition, scholarship, or conducting
  - c. A knowledge of the techniques of music theory sufficient to perform advanced analysis
  - d. A knowledge of representative literature and composers of each major period of music history
  - e. A knowledge of general bibliographical resources in music
  - f. Considerable depth of knowledge in some aspect of music
  - g. Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and the wider community, especially in teaching situations
  - h. Research skills appropriate to the area of study, as determined by the institution

### **Specific Doctoral Degrees**

#### **The Doctorate in Composition**

1. The program stresses creative activity emphasizing the development of a personal aesthetic expressible in sound.
2. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process.

#### **The Doctorate in Music Education**

1. The program emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form.
2. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, aesthetics, ethnomusicology, history of the other arts, education, anthropology, and sociology.

#### **The Doctorate in Musicology**

1. The program emphasizes the scholarly study of music and its relationship with other fields.

2. Additional studies are recommended in such areas as aesthetics, social and political history, art history, anthropology, and psychology.
3. Competencies include an understanding of the theories and methodologies of musicology; bibliography, research, and analytic techniques; reading ability in appropriate foreign languages; and writing skills.

#### **The Doctorate in Performance**

1. The program emphasizes presentation in a specific performing medium.
2. Performance competence is at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations.
3. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.

#### **The Doctorate in Music Theory**

1. The program emphasizes studies in the organization, language, and grammar of music.
2. Competencies also include a broad knowledge of music history, aesthetics, acoustics, technological means of research, and the ability to clarify issues of musical structure.

### **SCHOOL OF MUSIC AND DANCE MUSIC GRADUATE PROGRAM ASSESSMENT METHODS**

#### **Assessment Methods Common to All Music Graduate Programs**

##### **A. Assessment of Student Degree Progress**

1. Students must take graduate entrance examinations in music history, music theory and aural skills at the beginning of their first term of study. Students who score below 70% on the Music Theory and Aural Skills portions of the GEE will be strongly advised to attend the Graduate Enrichment Lab—a focused tutoring session that will meet regularly during the academic term. At the end of one or two quarters of Graduate Enrichment Lab, the student will take a second proficiency exam measuring their abilities. Students must pass either the Graduate Entrance Exam or subsequent proficiency exam in Music Theory and Aural Skills before enrolling in graduate-level music theory courses. Students scoring between 50–69% on the Music History portion of the Graduate Entrance Exam will be required to take an additional music history survey course from the MUS 660–665 series (in addition to any MUS 660–665 courses required for the degree). Based on the test results and demonstrated areas of weakness, the musicology faculty will determine one to two of the survey courses to be taken by the student. Students scoring below 50% on the Music History portion of the

Graduate Entrance Exam will be required to take MUS 267, 268, and 269.

2. Evaluating a student's progress toward degree is an ongoing process. Students must place in their files evidence of degree progress as events occur.
3. Upon the request of the student's advisor, the director of graduate studies, or the graduate committee, a student's progress toward degree and standing in the program may be reviewed.
4. Students must complete all course requirements with a grade of B- or better.
5. Students must maintain a cumulative GPA in course work required for the degree of 3.0 or better.
6. Students may not accumulate more than two grades of C+ or lower.
7. Students may not accumulate more than six credits of incomplete at any one time.
8. Students must proceed through the degree in a timely fashion.
9. Faculty committees comprised of at least three members evaluate degree events, including admissions decisions; evaluation forms are placed in the student's file.
10. Students enrolled in performance studies will take at least two performance juries each academic year. Comment sheets are placed in the student files.
11. Students in performance-oriented degrees must present degree recitals. Readiness to present a recital is assessed by the faculty committee in a recital jury hearing that must be given no later than one month prior to the scheduled recital date.
12. Students in research-oriented degrees must submit approved proposals for the final project, thesis, dissertation or lecture-document, at least one term prior to completion.

#### **B. Assessment of the Program and Curriculum**

1. The Graduate Committee, a standing faculty committee comprised of representatives from each program area, meets weekly throughout the year and is charged with monitoring the graduate program and revising the curriculum and procedures and policies, as needed. The committee membership also includes two non-voting student members, one in the master's program and one in the doctoral program. Graduate students have

the right to petition the Graduate Committee regarding any aspect of their program.

The committee reviews the curriculum on an on-going basis, with an eye towards compliance with the NASM standards as its major goal.

2. The Associate Dean for Graduate Studies meets with individual students and faculty, upon request and as needed, and forwards issues and concerns to the Graduate Committee as appropriate for their consideration and review.
3. Graduate advising and assessment of student progress is accomplished primarily by the faculty in the role of major advisors and members of student committees. The Director of Graduate Studies and the Graduate Academic Advisor serve as additional advisors.
4. The Director of Graduate Studies and the Graduate Committee process nominations of graduate students for School, University and outside awards and fellowships. In recent years several of our doctoral students have received the prestigious UO Doctoral Dissertation Fellowships, awarded to only two or three doctoral students university-wide each year. The success of our graduate students with regard to such awards and invitations to present at major conferences form part of our on-going assessment of the program.
5. The Director of Graduate Studies monitors enrollment data to assess our regional, national and international visibility.
6. At the time of graduation, graduate students have the option to complete an exit survey and/or interview with the dean or one of the associate deans. Information collected is reviewed and used to guide future curricular and program revisions.
7. The Music Graduate Office tracks alumni of the graduate program with regard to employment and other professional activities and uses this data to further assess the program's outcomes.

#### **Additional Assessment Methods Common to All Music Master's Programs**

1. All master's programs require a final project, thesis or recital, evaluated by a faculty committee.
2. All master's programs have final oral examinations, administered by a faculty committee, that cover the final project and the course work for the degree.

### **Additional Assessment Methods Common to All Music Doctoral Programs**

1. Non-performance doctoral applicants must submit scores from the Graduate Record Examination (GRE) General Test (verbal, quantitative, analytical).
2. Doctoral students must pass two comprehensive examinations prior to advancement to candidacy: the primary area comprehensive examination and the supporting area comprehensive examination.
3. All course work and degree requirements in the area must be completed before taking the area comprehensive examination. Exceptions are the third degree recital for the primary area in performance and the doctoral lecture for the PhD, which may be presented after advancement to candidacy.
4. The comprehensive examinations assess the student's ability to express both in writing and orally advanced concepts and depth of understanding in the specialization.
5. All doctoral programs require a final dissertation or lecture-document and an oral defense.