

**University of Oregon  
School of Music and Dance  
Assessment Goals/Objectives  
Undergraduate Degree Programs**

**Bachelor of Arts and Bachelor of Science Degrees in Music**

**Goals/Objectives** - The goals and objectives of the B.A./B.S. degree program options are clearly set forth in the 2015-16 Handbook of the National Association of Schools of Music, the national accrediting body in music.

**Competencies for all Liberal Arts Degree Programs with a major in Music (B.A./B.S.)**

**1. General Education**

- a. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- b. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- c. An ability to address culture and history from a variety of perspectives.
- d. Understanding of, and experience in thinking about, moral and ethical problems.
- e. The ability to respect, understand, and evaluate work in a variety of disciplines.
- f. The capacity to explain and defend views effectively and rationally.
- g. Understanding of and experience in one or more art forms other than music.

**Operational Guidelines.** These competencies are usually developed through studies in English composition and literature; foreign language; history, social studies, and philosophy; visual and performing arts; natural sciences and mathematics. Pre-collegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

**2. Musicianship**

- a. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
- b. An understanding of and the ability to read and realize musical notation.
- c. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- d. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- e. The ability to develop and defend musical judgments.

**Operational Guidelines.** There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through making, listening to, and studying music.

**3. Performance and Music Electives**

- a. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.

- b. Understanding of procedures for realizing a variety of musical styles.
- c. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests.

### **Operational Guidelines.**

- a) Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.
- b) Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.
- c) Normally, opportunities are provided for advanced undergraduate study in various music specializations consistent with the liberal arts character of the degree.

### **Music Major Assessment Methods**

1. For placement into an applied studio, an entrance audition to the studio by a faculty committee of at least three is the initial assessment method for this program of study. For acceptance into the General Music Major or Popular Music Studies concentrations, completion of specific musicianship courses as well as one music history and culture course, results in successful conversion from initial admission music major status to formal music major status.
2. If enrolled in such, at the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members. For non-applied studio students, successful participation and contribution within a music performance-based class (group study) is required for meeting satisfactory progress toward the BA/BS degrees in music.
3. Completion of a musicianship diagnostic examination is required for correct placement within the sequential core musicianship program.
4. Completion of all core curriculum requirements with a grade of C- or better and fulfillment of all degree requirements with at least a 2.0 GPA.
5. Completion of application process to be admitted to the degree program at the end of year-two. Interview required in Music History option, submission of portfolio of compositions and/or required application for Music Technology option.
6. Completion of a senior project: a senior recital, scholarly work, extensive paper, presentation, lecture, lecture-recital, and/or composition.
7. Exit interview survey opportunity is provided.

### **Action Based Upon Assessment**

1. At the completion of each academic year, the dean and associate deans review the results of exit interviews and surveys. Any results that indicate curricular changes are in order are directed to the appropriate faculty unit or the Undergraduate Committee for further discussion and curricular review.

### **Action Taken:**

1. Over the past three years, our undergraduate committee has undertaken a complete and thorough review of the undergraduate core curriculum and implemented several revisions in response to student and faculty survey responses.
2. In the past year, our undergraduate committee has revised the entire B.A. program offerings.



**University of Oregon  
School of Music and Dance  
Assessment Goals/Objectives  
Undergraduate Degree Programs**

**Bachelor of Music Degrees**

**Goals/Objectives** – The goals and objectives of the B.M. degree program options are clearly set forth in the 2015-16 Handbook of the National Association of Schools of Music, the national accrediting body in music.

**Competencies for all B.M. Degree Programs**

**A. General Education**

These competencies are identical to those in General Education for the B.A./B.S. Liberal Arts degree options in music.

- a. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- b. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- c. An ability to address culture and history from a variety of perspectives.
- d. Understanding of, and experience in thinking about, moral and ethical problems.
- e. The ability to respect, understand, and evaluate work in a variety of disciplines.
- f. The capacity to explain and defend views effectively and rationally.
- g. Understanding of and experience in one or more art forms other than music.

**B. Common Body of Knowledge and Skills in Music**

**1. Performance**

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- e. Keyboard competency.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

## **2. Musicianship Skills and Analysis**

- a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
- c. The ability to place music in historical, cultural, and stylistic contexts.

## **3. Composition and Improvisation**

Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

## **4. History and Repertory**

Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.

## **5. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; and history and repertory.

**Results.** Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
2. Students are expected to have 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 practice of the major field.

**Additional Goals and objectives for the specific degree options are as follows:**

### **Specifics for Performance:**

- a. the ability to work independently to prepare performances at the highest possible level;
- b. knowledge of applicable solo and ensemble literature;
- c. orientation to and experience with the fundamentals of pedagogy for the major performing medium; and

d. for performance majors in voice, the study and use of foreign languages and diction are essential.

### **Specifics for Composition:**

- a. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product;
- b. Work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.
- c. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

### **Specifics for Jazz Studies:**

- a. comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and
- b. knowledge of jazz history and literature, including the cultural sources and influences of jazz;
- c. ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles.

### **Specifics for Music Education:**

- a. knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for music teaching in the area of specialization;
- b. the ability to lead performance-based instruction;
- c. laboratory experience in teaching beginning techniques individually, in small groups, and in larger classes.

The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P–12 education.

Essential competencies are:

- (1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- (2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- (3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- (4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- (5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- (6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

## **Music Major Assessment Methods**

1. For all BM degree options, an entrance audition to the school by a faculty committee of at least three is the initial assessment method for this program of study.
2. At the end of each term of applied music study, the student must pass a performance jury examined by a committee of at least three faculty members.
3. Completion of a musicianship diagnostic examination is required for correct placement within the sequential core musicianship program.
4. Completion of all core curriculum requirements with a grade of C- or better and fulfillment of all degree requirements with at least a 2.0 GPA.
5. Completion of application process to be admitted to the degree program at the end of year-two. Application, audition, and interview required in Music Education option along with successful completion of MUE 326 with a grade of B- or better; successful completion of MUS 240, 241, and 242 with a grade of B- or better and required application for Composition option; successful completion of an extensive jury in the major performance medium or area of jazz studies to be admitted to the upper-level course work in performance studies
6. Completion of a senior performance and/or composition recital in the composition, jazz studies, and performance options. Completion of music education qualifying examination including a paper describing the candidate's philosophy of education, an annotated list of appropriate methods and materials, a demonstration teaching experience, and audition demonstrating the candidate's musicianship abilities for the Music Education option.
7. Each student participating in a large ensemble (band, orchestra, choir, etc.) is required to perform a large ensemble placement audition annually, and in some cases multiple times per academic year.
8. Exit interview survey opportunity is provided.

## **Action Based Upon Assessment**

1. At the completion of each academic year, the dean and associate deans review the results of exit interviews and surveys. Any results that indicate curricular changes are in order are directed to the appropriate faculty unit or the Undergraduate Committee for further discussion and curricular review.

## **Action Taken:**

1. Over the past three years, the undergraduate committee has undertaken a complete and thorough review of the undergraduate core curriculum and implemented several revisions in response to student and faculty survey responses.
2. In the recent past, the faculty have made degree program revisions to the BM programs in both jazz studies and music education following a review of student needs as demonstrated through assessment processes. Also, the recent BA/BS curricular revisions have resulted in significant changes to our General Music concentration, as well as the institution of our Popular Music Studies concentration. We have also put forth and recently been approved to begin a new

minor area of study – Audio Production.

1/12/17