

## **Music BA Assessment Plan**

Assessment Activities | Assessment Timeline | Assessment Tools

### ***Mission***

Advancing the art of music is the mission of the Department of Music. To accomplish this mission, we have set three goals for ourselves. The first goal is to provide a comprehensive professional education that prepares educators, performers, and advocates for leadership roles in the musical life of our community and beyond. Second, as a leader in the musical culture of the community, the Department commits itself to the continuing education and development of musicians both on campus and in the community. Third, in order to cultivate a musically literate community, the Department promotes the study, creation, and performance of diverse forms of music on and off campus. Finally, the Department achieves its mission through the integration of performance, composition, analytical processes, educational methods, technological elements and the historical study of music within the curriculum.

### ***Goals and Objectives Common to All Options within the Bachelor of Arts in Music Degree***

The following goals and objectives guide the core curriculum for each of the five degree options (Music as a Liberal Art, Music Education, Instrumental Performance, Vocal Performance, and Composition) within the Bachelor of Arts Degree in Music. The emphasis of the core curriculum is intended to develop musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform.

**C Goal 1:** Visually and aurally identify the basic elements of music (rhythm, melody, harmony, and structure). Students should be able to:

1. Read pitch notation in commonly used clefs (treble, alto, tenor, and bass clefs).
2. Read and interpret rhythmic notation in simple and compound meters.
3. Recognize, read, and hear basic harmonies and harmonic structures (mode and scale, modulation, chord structures, chord progressions, inversions, pitch intervals, tonality).
4. Recognize, read, and hear basic melodic structures (phrase, cadence) and distinguish melody from accompaniment.
5. Distinguish basic formal patterns (repetition, variation, and contrast).
6. Know and identify common musical structures (e.g. song forms, instrumental forms)
7. Know literal definitions of common musical terminologies and be able to aurally identify them in any musical style.
8. Record melodic, rhythmic, and harmonic dictation up to 4 parts.

**C Goal 2.** Recognize and examine compositional processes and aesthetic principles of musical style in order to evaluate the ways these shape and are shaped by artistic movements and cultural forces. Students should be able to:

1. Identify and compose species counterpoint.
2. Analyze formal musical structures in terms of harmonic movement and melodic material.
3. Identify stylistic elements and relate them to artistic movements and/or cultural forces.
4. Know aesthetic principles of western cultivated musical traditions, western vernacular musical traditions, and at least one non-western musical tradition.
5. Describe the major artistic movements of western cultivated musical traditions and discuss how they related to specific cultural forces.

**C Goal 3.** Identify and describe a broad range of music literature in terms of cultural sources, principal stylistic eras, and typical genres. Students should be able to:

1. Recognize differences between principal stylistic eras of western cultivated music.
2. Identify typical western cultivated and vernacular music genres both visually and aurally.
3. Differentiate and explain cultural sources in western cultivated and vernacular musical traditions.
4. Compare and contrast western musical traditions with at least one non-western musical tradition.
5. Articulate in writing the social, historical, and functional significances of music.

**C Goal 4.** Formulate and defend value judgments about music in writing and orally. Students should be able to:

1. Evaluate their own performances as well as those of others.
2. Evaluate their own compositions as well as those of others.
3. Assess individual and societal attitudes about music-making.

**C Goal 5.** Demonstrate keyboard competency. Students should be able to:

1. Know and apply basic keyboard technique.
2. Play two stylistically contrasting pieces from two of the following stylistic periods: Baroque, Classical, Romantic, and Contemporary.
3. Transpose at sight a Grade I composition for both hands and transpose to concert pitch a

single line written for a transposing instrument.

4. Sight-read a Grade II composition and a two-part choral score.
5. Harmonize at sight a single-line melody (major or minor key with up to 2 sharps or flats), a melody with a broken-chord accompaniment appropriate to the style of the song using at least the three primary chords (I, IV, & V).
6. Accompany at least a Grade II vocal or instrumental piece with soloist.

**C Goal 6.** Demonstrate sight-reading ability. Students should be able to:

1. Sight-sing intervals and scales.
2. Sight-sing in treble and bass clefs using scale numbers or another method such as sol-fa.
3. Sight-read a Grade 3 composition on their chosen performing medium with fluency.

**C Goal 7.** Demonstrate artistic mastery of assigned repertoire appropriate to their chosen performing medium. Students should be able to:

1. Perform accurate articulations (including diction in English and at least one other language for singers).
2. Perform with accurate intonation both individually and in ensemble.
3. Gauge dynamic contrasts appropriate to score directives or stylistic considerations.
4. Master technical demands appropriate to level of artistic expression.
5. For singers, research (translation) and understand text (and sub text, if appropriate) of vocal compositions.
6. Perform accurate rhythms.
7. Research and apply appropriate stylistic nuance.
8. Understand and project formal design of performance repertoire.
9. Understand and project historical and/or dramatic context of composition.
10. Select and use artistically appropriate shadings of timbre and/or tone quality.
11. Perform major and minor scales and arpeggios up to 4 sharps and 4 flats from memory.
12. Perform at least one solo composition from memory.
13. Perform repertoire of various musical genres and styles appropriate to ensembles of

varying nature and size.

**C Goal 8.** Demonstrate basic conducting and rehearsal skills. Students should be able to:

1. Conduct basic simple and compound meter patterns.
2. Provide appropriate cues.
3. Read a score at sight.
4. Establish clear and realistic performance goals for rehearsal time.

**C Goal 9.** Demonstrate basic improvisation skills. Students should be able to:

1. Improvise in common modes (major, minor, lydian, dorian, phrygian, and blues)
2. Apply theoretical knowledge of melodic construction to performance.
3. Select the appropriate stylistic characteristics during improvisation.
4. Understand and apply basic rules of improvisation (e.g. motivic development, rhythmic development).

**C Goal 10.** Demonstrate working knowledge of technological developments applicable to musicians. Students should be able to:

1. Use music writing programs such as Finale.
2. Locate and identify Internet resources.

**Music as a Liberal Art Option** This program is appropriate for undergraduates who wish to major in music as a part of a liberal arts program regardless of specific career aspirations. It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years. There are no further goals and objectives specific to this option than those already listed in the Goals and Objectives Common to All Options.

**Specific Goals and Objectives common to Options in Music Education, Instrumental and Vocal Performance, and Composition in addition to Music Core Goals**

These programs are appropriate for undergraduates who wish to major in music with specific professional career aspirations. Primary emphasis is on the development of skills, concepts, and sensitivities essential to the professional life of a musician. In any of many possible careers, the professional musician must exhibit not only technical competence, but also a broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity in musical style, and an insight into the role of music in intellectual and cultural life.

**P Goal 1.** Demonstrate competency (leading to Grade 5 or higher) in at least one performance medium. Students should be able to:

1. Perform a cross-section of the music from the complete solo repertory for their performance medium.
2. Master and apply technical skills requisite for artistic self-expression.
3. Perform all major and minor scales and arpeggios including the chromatic scale from memory.
4. Memorize at least 2 compositions.
5. For instrumentalists, sight-read at Grade 4 solo repertory and ensemble music with fluency.
6. Perform repertoire of various musical genres and styles appropriate to ensembles of varying nature and size.
7. Lead and collaborate with others on matters of musical interpretation.

**P Goal 2.** Aurally and visually recognize patterns in organization of musical elements and explain their interactions. Students should be able to:

1. Analyze musical structures using at least 2 different types of theoretical systems.
2. Apply analytical techniques in compositional, performance, scholarly, pedagogical, and historical contexts.

**P Goal 3.** Demonstrate composition and improvisation skills. Students should be able to:

1. Imitate at least 2 different musical styles.
2. Create an original composition.
3. Experiment with various sound sources.
4. Manipulate musical elements in non-traditional ways.

**P Goal 4:** Know technological capabilities as they relate to composition, performance, analysis, teaching, and research. Students should be able to:

1. Produce a quality recording using both analog and digital technology.
2. Know and apply computer technology such as MIDI.
3. Know and apply computer graphics/charting applications such as Pyware for students in the instrumental education emphasis.

**P Goal 5.** Synthesize knowledge, skills, and competencies. Students should be able to:

1. Work independently on a variety of musical problems by combining their capabilities in performance; aural and visual analysis; composition and improvisation; and repertory and history.
2. Work with a comprehensive repertory, including music from various world cultures and music of their own time.
3. Recognize and appraise basic interrelationships and interdependencies among various professions and activities that constitute the musical enterprise.

***Additional Goals and Objectives specific to the Music Education Option***

In addition to the Goals and Objectives above, the musician electing a career in school-based teaching must develop desirable attributes, essential musical and teaching competencies related to school-based music instruction, and professional procedures.

**ME Goal 1.** Formulate a personal teaching philosophy. Students should be able to:

1. Express a personal commitment to the art of music.
2. Recognize music as an element of civilization that encourages the artistic and intellectual development of students.
3. Propose a plan to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

**ME Goal 2.** Arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations. Students should be able to:

1. Assess ability levels of school performing groups and classroom situations.
2. Select appropriate grade of music for school performing groups and classroom situations.
3. Know appropriate instrumental and vocal ranges for school performing groups and classroom situations.
4. Know arranging techniques such as simplified rhythmic adaptations of melodies and at least two methods of melodic harmonization.
5. Correctly notate transposing instruments.
6. Correctly identify transposed notation to concert pitch.

**ME Goal 3.** Demonstrate functional and pedagogical knowledge of voice, wind, string, fretted, and percussion instruments. Students should be able to:

1. Correctly identify complete ranges of voice types and instruments.
2. Correctly identify and perform wind, string, and fretted instrument basic fingerings, postures, and positions.
3. Know and perform commonly used string bowing techniques.
4. Articulate and demonstrate appropriate methods of singing, blowing, bowing, and striking.
5. Identify appropriate pedagogical materials for voice and individual instruments.
6. Know basic anatomical functions and physical care sufficient for the prevention of performance-related injury.

**ME Goal 4.** Know traditional and current methods, materials, and repertoire available in all fields and levels of music education. Students should be able to:

1. Identify resources for methods, materials, and repertoire.
2. Review and assess the effectiveness of at least four different method books.
3. Review and assess the suitability of repertoire for school performing groups and classroom situations.

**ME Goal 5.** Know and apply evaluative techniques for assessing both the musical progress of students and the objectives and procedures of a school based music curriculum. Students should be able to:

1. Design an evaluative hierarchy for learning in the classroom to include rank order of performance objectives and written examinations.
2. Identify materials demonstrating sequential learning.
3. Plan and present demonstration lessons utilizing known techniques, appropriate music, and materials for a specific grade level.
4. Assess performances based on a planned evaluation related to lesson objectives.
5. Design a variety of appropriate tools for assessing performance skills to include: written examinations, audio and video recordings, and comparative evaluations of performances by different like- ensembles and individuals.

### ***Additional Goal and Objectives specific to the Composition Option***

In addition to the Goals and Objectives common to all Bachelor of Arts Degrees, the musician electing to study composition must develop competencies specific to this area of study.

**CO Goal 1.** Demonstrate 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. Students should be able to:

1. Know and apply at least three varieties of media, styles, and forms.
2. Use and develop at least three types of notation systems.
3. Know and apply principles of scoring appropriate to particular compositions.
4. Exhibit fluency in notation software such as Finale.
5. Exhibit fluency in MIDI and electronic applications.
6. Demonstrate keyboard skills beyond successful completion of Jury I in Piano.

### ***Additional Goal and Objectives specific to the Instrumental Performance and Vocal Performance Options***

In addition to the Goals and Objectives common to all Bachelor of Arts Degrees, the musician electing to study Instrumental Performance or Vocal Performance must develop competencies specific to this area of study.

**PE Goal 1.** Demonstrate comprehensive technical and artistic capabilities in the major performing medium (instrument or voice) including the ability to work independently to prepare performances at the highest possible professional level; knowledge of applicable solo and ensemble literature, and orientation to and experience with the fundamentals of pedagogy. Students should be able to:

1. Demonstrate basic translation competence in a least one foreign language (German, Italian, or French) for students in the Vocal Performance Option.
2. Apply functional knowledge of IPA to repertoire for students in the Vocal Performance Option.
3. Demonstrate knowledge of diction in at least 2 languages.
4. Know standard and current pedagogical texts associated with their major performing medium.
5. Know basic anatomical functions and apply principles of physical health sufficient to prevent performance injury.

6. Identify standard repertoire in all applicable styles for their performing medium.
7. Employ highest possible professional level technical skills and artistic capabilities in performance.

## Performance Assessment Form

Student's Name \_\_\_\_\_ Performance Date \_\_\_\_\_

MA or BA Option \_\_\_\_\_ Instrument/Voice Type \_\_\_\_\_

Type of Performance (Circle One): Recital Jury I Jury II Performance Examination

Rating Scale: Outstanding = 6 (A+), Excellent/Very Good = 5 – 4 (A/B), Satisfactory = 3 (C), Unsatisfactory/Failing = 2 – 1 (D/F)

### Assessment of Technical Mastery:

Rating \_\_\_\_\_

*Outstanding (6):* The student performs with pitch, intonation, articulation, and rhythmic accuracy at a very high level. Throughout the performance, the student's technical mastery is easily and consistently executed, and clearly exceeds the fundamental technical standards of their instrument or voice.

*Excellent/Very Good (5 – 4):* Throughout the performance, the student is well prepared and delivers a competent performance that exceeds the fundamental performance standards for technical mastery of their instrument or voice.

*Satisfactory (3):* Throughout the performance, the student is adequately prepared and delivers a performance that meets the fundamental performance standards for technical mastery of their instrument or voice.

*Unsatisfactory/Failing (2 – 1):* The student has significant technical weaknesses throughout the performance and either barely meets or falls below the fundamental performance standards for technical mastery of their instrument or voice.

### Assessment of Musicianship:

Rating \_\_\_\_\_

*Outstanding (6):* The student clearly performs with a musical understanding at a very high level.

*Excellent/Very Good (5 – 4):* The student performs with above average application of fundamental musicianship skills.

*Satisfactory (3):* The student performs with basic application of fundamental musicianship skills.

*Unsatisfactory/Failing (2 – 1):* The student either barely meets or falls below a fundamental level of musicianship skills.

**Breadth of Repertoire:****Rating \_\_\_\_\_**

*Outstanding – Excellent (6 – 5):* The repertoire is above the standard acceptable for the student's current level of development and demonstrates an exceptional variety of musical styles and genres.

*Very Good - Satisfactory (4 – 3):* The repertoire is at the standard acceptable for the student's current level of development and demonstrates a sufficient variety of musical styles and genres.

*Weak – Failing (2 – 1):* The repertoire is below the standard acceptable for the student's current level of development and does not demonstrate a sufficient variety of musical styles and genres.

**Stage Presence:****Rating \_\_\_\_\_**

*Outstanding - Excellent (6 – 5):* The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, is clearly comfortable with his or her environment and is enjoying the act of performing.

*Very Good - Satisfactory (4 – 3):* The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, but is slightly uncomfortable with his or her environment and/or with the act of performing.

*Weak – Failing (2 – 1):* The student did not dress appropriately, lacks two or more of the following elements: confidence, poise, appropriate acknowledgement of other performers, bowing. The student is clearly uncomfortable with his or her environment and/or with the act of performing.

**Memorization (if applicable):****Rating \_\_\_\_\_**

*Outstanding – Excellent (6 - 5):* The student performs with few or no lapses of memory. Recoveries, if any, do not detract from the presentation.

*Very Good - Satisfactory (4 – 3):* The student performs with few or no lapses of memory. Recoveries, if any, are noticeable and may or may not detract from the presentation.

*Weak – Failing (2 – 1):* The student performs with frequent and/or very noticeable lapses of memory. Recoveries, if any, are noticeable and detracted from the presentation.

**Overall Assessment of Performance:**

**Rating** \_\_\_\_\_

*Outstanding (6):* The student was rated outstanding in all assessment categories. The student's performance was at or near a very high artistic level.

*Excellent - Very Good (5 - 4):* The majority of the student's ratings were excellent or very good in each assessment category. The student exceeded established artistic and technical standards for his/her studio.

*Satisfactory (3):* The majority of the student's ratings were excellent or very good in each assessment category. The student satisfactorily met established artistic and technical standards for his/her studio.

*Unsatisfactory – Failing (2 – 1):* The majority of the student's ratings were unsatisfactory or failing in each assessment category. The student barely met or fell below the established artistic and technical standards for his/her studio.

**Faculty Comments:**

**Overall Rating:** \_\_\_\_\_      **A – C = Pass**      **D – F = Fail**

(Tally ratings and divide by number of ratings assigned to arrive at corresponding letter grade)

**Faculty committee member signature:** \_\_\_\_\_

*adopted Fall 2004*

## **Music MA Assessment Plan**

Draft Mission, Goals, and Objectives

Assessment Activities | Assessment Timeline | Assessment Tools

### ***Mission***

Advancing the art of music is the mission of the Department of Music. To accomplish this mission, we have set three goals for ourselves. The first goal is to provide a comprehensive professional education that prepares educators, performers, and advocates for leadership roles in the musical life of our community and beyond. Second, as a leader in the musical culture of the community, the Department commits itself to the continuing education and development of musicians both on campus and in the community. Third, in order to cultivate a musically literate community, the Department promotes the study, creation, and performance of diverse forms of music on and off campus. Finally, the Department achieves its mission through the integration of performance, composition, analytical processes, educational methods, technological elements and the historical study of music within the curriculum.

### ***Goals and Objectives Common to Both Options within the Master of Arts in Music Degree***

These programs are appropriate for graduates who hold appropriate undergraduate degrees in music or the equivalent and wish to continue development of their individual talents, interests, and professional competence in such disciplines as performance and music education.

The following goals and objectives guide the core curriculum for both degree options (Music Education and Performance) within the Master of Arts Degree in Music. The core of general studies in music includes studies in performance, history and theory.

**M Goal 1:** Apply knowledge of harmony, counterpoint, and different analytical systems to a broad range of repertoire. Students should be able to:

1. Correctly identify complex harmonic patterns and structures.
2. Correctly identify complex contrapuntal techniques and procedures.
3. Apply at least two different analytical systems to a selected repertoire.
4. Correctly recognize a variety of genera and their hybrids.
5. Relate analytical processes to the area of their specialization (performance or music education).

**M Goal 2:** Employ research methodologies. Students should be able to:

1. Know scholarly attitudes and values.

2. Apply methods of research appropriate to music performance, history, literature, and analysis.
3. Evaluate in writing the authority of all sources.
4. Judge the effectiveness of scholarly argument.

**M Goal 3:** Develop critical and analytical skills to examine a broad range of repertoire that includes music of diverse cultural sources and historical periods. Students should be able to:

1. Formulate relationships between compositional methods and stylistic or individual composers' aesthetic.
2. Assess the relationship of compositions to the historical, social, and aesthetic contexts in which they were created.
3. Recognize the musical and cultural reasons that distinguish certain compositions from all others.
4. Articulate a multi-dimensional understanding of compositions in relation to a composers' career.

**M Goal 4:** Employ historical and theoretical interpretations in their performance of advanced level (equivalent to Grade 5 and above) instrumental or choral literature. Students should be able to:

1. Research historical and theoretical interpretations (aka performance practice) of performance repertoire.
2. Prepare repertoire based on research.
3. Articulate in writing artistic choices regarding performance practice.
4. Develop performance skills necessary for articulation of advanced-level repertoire.

**M Goal 5.** Demonstrate an advanced understanding of technological capabilities as they relate to performance, analysis, teaching, and research. Students should be able to:

1. Investigate and experiment with technological applications appropriate to their emphasis for those in the performance option, or area of educational focus for those in the music education option.

***Additional Goal and Objectives specific to the M. A. Performance Option***

In addition to the Goals and Objectives common to both options within the Master of Arts Degree, the musician electing to study performance must develop competencies specific to this area of study. Students may elect an emphasis within the Performance Option that includes: Instrumental Performance, Vocal Performance, Composition, Instrumental Conducting, and

Choral Conducting.

**MP Goal 1.** Demonstrate advanced technical and artistic capabilities in a performing medium (instrument, voice, choral conducting, instrumental conducting, composition) including the ability to work independently to prepare performances at the highest possible professional level; a more in-depth knowledge of applicable solo and ensemble literature. Students should be able to:

1. Perform or conduct a cross-section of the complete repertoire for their performing medium equivalent to Grade level 5 or higher for students with emphasis in Instrumental Performance, Choral Conducting, and Instrumental Conducting.
2. Research and employ technical skills appropriate to the artistic and stylistic demands of solo and ensemble repertoire.
3. Research and evaluate pedagogical texts appropriate to their chosen performing medium.

***Additional Goals and Objectives specific to the Music Education Option***

In addition to the Goals and Objectives common to both options within the Master of Arts Degree, the musician electing to study music education must develop competencies specific to this area of study.

**MM Goal 1.** Evaluate and conduct research in music education. Students should be able to:

1. Research a variety of media, (including books, journals, dissertations, theses, electronic databases, and the Internet) and judge the reliability, value, and relevance of findings.
2. Present the results of research in written and oral presentations that exhibit a mature depth of understanding.
3. Analyze and interpret statistical presentation of research findings and use and explain statistical terminology accurately.
4. Design quantitative and qualitative research.

**MM Goal 2.** Demonstrate an understanding of curricular design in relation to student needs and developmental criteria. Students should be able to:

1. Sequence materials and techniques appropriately for instruction with students at particular stages of musical and cognitive development.
2. Construct assessments that are reliable and valid for use in specific instructional contexts.

**MM Goal 3.** Recognize effective teaching and learning strategies.

Students should be able to:

1. Explain cognition in relation to music learning and design appropriate teaching strategies to enhance cognitive development.
2. Assess music classrooms to determine instruction needs of students.
3. Assess the application of instructional strategies by peers in contexts similar to one's own teaching and learning environments.

**DEPARTMENT OF MUSIC**  
**EXIT EXAM ASSESSMENT**

**Music Theory Competencies Rubrics**

The student's knowledge of music theory will be evaluated based on four major categories:

- -knowledge of music fundamental, including notation (rhythm and pitch), scales (including modes), intervals, chords (triads and seventh chords), transposition
- -knowledge of functional harmony, including roman numerals, figured bass, voice leading, harmonic progression, non-harmonic tones
- -knowledge of extended and chromatic harmony, including secondary dominants, borrowed chords, 6ths, Aug. 6ths, chromatic mediants, modulation, chord extensions.
- -knowledge of form, including phrase structure as well as binary, ternary, imitative, variation, sonata, and rondo forms

Since Music 43 is not a core course for the current students who will be graduating, but it will be in the future, questions for the category outlined below will need to be included on a later test.

- -knowledge of 20<sup>th</sup> and 21<sup>st</sup> –Century techniques (quartal, non-diatonic, set theory, 12-tone technique, jazz harmony, basic improvisation)

The rubrics here do not specifically involve material from Music 1A and 1B, both core theory-related courses. The rubrics also do not specifically address many aspects of how theoretical information can be used, for example how theory relates to questions involving style or performance, among other things, though I'm sure they could be included.

The student's level of competency will be measured on the following scale:

**Minimum competency:**

- -able to analyze/write demonstrating good skills in basic notation (rhythm and pitch), scales (including modes), intervals, chords (triads and seventh chords), transposition
- -able to analyze/write demonstrating a good understanding of Roman numerals, figured bass, voice leading, harmonic progression, non-harmonic tones
- -able to analyze/write demonstrating a good understanding of extended and chromatic harmony, including secondary dominants, borrowed chords, N6ths, Aug. 6ths, chromatic mediants, modulation, chord extensions
- -able to analyze/write demonstrating a good understanding of form, including phrase structure as well as binary, ternary, imitative, variation, sonata, and rondo forms

**Satisfactory Competency:**

- -able to analyze/write demonstrating very good skills in notation (rhythm and pitch), scales (including modes), intervals, chords (triads and seventh chords), transposition
- -able to analyze/write demonstrating a very good understanding of Roman numerals, figured bass, voice leading, harmonic progression, non-harmonic tones
- -able to analyze/write demonstrating a very good understanding of extended and chromatic harmony including secondary dominants, borrowed chords, n6ths, Aug.6ths, chromatic mediant, modulation, chord extensions
- -able to analyze/write demonstrating a very good understanding of form, including phrase structure as well as binary, ternary, imitative, variation, sonata, and rondo forms

**Advanced Competency:**

- -able to analyze/write demonstrating advanced skills in notation (rhythm and pitch), scales (including modes), intervals, chords (triads and seventh chords), transposition
- -able to analyze/write demonstrating an advanced understanding of Roman numerals, figured bass, voice leading, harmonic progression, non-harmonic tones
- -able to analyze/write demonstrating an advanced understanding of extended and chromatic harmony including secondary dominants, borrowed chords, n6ths, Aug.6ths, chromatic mediant, modulation, chord extensions
- -able to analyze/write demonstrating an advanced understanding of form, including phrase structure as well as binary, ternary, imitative, variation, sonata, and rondo forms

**Superior Competency:**

- -able to analyze/write demonstrating superior skills in notation (rhythm and pitch), scales (including modes), intervals, chords (triads and seventh chords), transposition
- -able to analyze/write demonstrating superior understanding of Roman numerals, figured bass, voice leading, harmonic progression, non-harmonic tones
- -able to analyze/write demonstrating superior understanding of extended and chromatic harmony including secondary dominants, borrowed chords, n6ths, Aug.6ths, chromatic mediant, modulation, chord extensions
- -able to analyze/write demonstrating superior understanding of form, including phrase structure as well as binary, ternary, imitative, variation, sonata, and rondo forms

## Music History Competencies Rubrics

The student's knowledge of music history will be evaluated based on four major categories:

- -knowledge of various style periods
- -knowledge of the terminology and analytical tools of music
- -knowledge of important composers, authors, theorists and publishers within each style period
- -knowledge of a basic repertory of music drawn from each of the style periods.

The student's level of competency will be measured on the following scale:

### Minimum Competency:

- -able to name and give approximate dates to the major style periods
- -able to define basic music terminology (major, minor, monophonic, etc.)
- -able to name major composers within each style period
- -able to describe general musical characteristics of each style period

### Satisfactory Competency:

- -able to name, define and give dates of stylistic subcategories (e.g. – minimalism, ars nova, etc.) within each style period
- -able to discuss key genre (opera, concerto, etc.) and forms (sonata, rondo, etc.) within each style period
- -able to name major musical works within each style period and identify a core repertory when played

### Advanced Competency:

- -able to trace the historical development, across style periods, of key genre, forms and ensembles (symphony, string quartet, etc.). Aware of different ideas of performance practice in different style periods.
- -able to identify theoretical concepts and compositional methods within each style period
- -able to name key theorists and writers about music from the different style periods
- -able to identify and discuss scores of various key genres from each style period. Able to name key treatises and writings about music from the different style periods.

### Superior Competency:

- -able to place the music of each style period into a cultural, historical and philosophical context. Aware of key people, ideas, events, etc. that shaped music and its place in society. Able to compare and contrast genres, ideas, etc. from different style periods
- -able to analyze important works from each period with regard to style, form, harmony, counterpoint, idiomatic writing for voice or instruments, text setting, etc.
- -able to name important performers, publishers, librettists, and other important people in the development of music
- -able to apply historical knowledge to informed performance practice

**California State University, Fresno**  
**Department of Music**  
**Conducting Proficiency Examination Assessment Form - Check List**

**Student** \_\_\_\_\_ **Evaluators' summary (circle):** **PASS/FAIL**

Copies of each evaluator's observations will be made available to the student, although only a summary (signed by each evaluator) need be placed in the student's file. A passing score requires that the summary in EACH of the four categories must be "outstanding" or "satisfactory." Overall score for each of the four categories must be an accurate reflection of the ratings or observations made in the subcategories. Comments may be written on the back of this sheet.

|                                      | <b>Outstanding</b>       | <b>Satisfactory</b>      | <b>Needs Improvement</b> |
|--------------------------------------|--------------------------|--------------------------|--------------------------|
| <b>I. Knowledge of Score</b>         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Prepared score (must hand in)        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Confidence                           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Eye Contact                          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Cues                                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Stylistic Considerations             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Tempo                                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>II. Musical Considerations</b>    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Balance                              | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Blend                                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Intonation                           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Articulation                         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dynamics                             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Tone                                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choral: Textual Inflection           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choral: Vowels/ Consonants           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>III. Technical Considerations</b> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Beat Pattern/Frame                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Preps/Cues/Releases                  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Variety of Gestures                  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Independence of Hands                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Treatment of Fermatas                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Facial Expression                    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Breathing                            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

(continued on reverse)

|                                 |                          |                          |                          |
|---------------------------------|--------------------------|--------------------------|--------------------------|
| <b>IV. Rehearsal Techniques</b> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Use of time                     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Pacing of rehearsal             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Conciseness of expression       | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

**COMMENTS:**

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**Evaluators**

**Circle**

**Date**

1. \_\_\_\_\_

Pass/Fail

\_\_\_\_\_

2. \_\_\_\_\_

Pass/Fail

\_\_\_\_\_

3. \_\_\_\_\_

Pass/Fail

\_\_\_\_\_

*Adopted Fall 2002*

# Composition Assessment Form

Student's Name \_\_\_\_\_  
Date \_\_\_\_\_

MA or BA

Type of Assessment (Circle One):    Jury I            Jury II            Recital

## End-Of-Semester Composition Examination

Rating Scale: Outstanding = 6 (A+), Excellent/Very Good = 5 - 4 (A/B),  
Satisfactory = 3 (C), Unsatisfactory/Failing = 2 - 1 (D/F)

**Aesthetic Goals:** **Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student's work demonstrates that he or she has: 1) defined very clear aesthetic goals (as evidenced by the general overall focus of the work), and 2) realized these goals in a musically very effective manner (as evidenced by the specific ways in which these goals are expressed or projected in the musical details).

*Very Good - Satisfactory (4 - 3):* The student's work demonstrates an adequate or basic definition of aesthetic goals, and an adequate or basic ability to realize these goals effectively.

*Weak - Failing (2 - 1):* The student's work demonstrates a poor or inadequate definition of aesthetic goals, and a poor or inadequate ability to realize these goals effectively.

**Musical Invention:** **Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student very clearly and effectively expresses the emotions, drama, ideas or concepts appropriate to his or her aesthetic goals. The student creates -- and develops, if appropriate -- an outstanding quality and/or quantity of musical ideas.

*Very Good - Satisfactory (4 - 3):* The student adequately or basically expresses the appropriate emotions, drama, ideas or concepts in the works. The student creates an adequate or basic quantity and quality of musical ideas.

*Weak - Failing (2 - 1):* The student poorly expresses or fails to express the appropriate emotions, drama, ideas or concepts in the works. The quantity and quality of musical ideas are either poor or inadequate .

**Formal Design:**

**Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student very effectively projects an appropriate degree of structural clarity, formal unity and cohesion in the compositions. The student effectively employs the appropriate degree of repetition, contrast, development, etc., and devises an appropriate amount of surface detail in the music.

*Very Good - Satisfactory (4 - 3):* The student projects an adequate or basic degree of structural clarity, formal unity and cohesion. The student employs an adequate or basic degree of repetition, contrast, development, etc., and devises an adequate or basic amount of surface detail.

*Weak - Failing (2 - 1):* Structural clarity, formal unity and cohesion are weak or lacking. Repetition, contrast, development, etc., are employed poorly or inadequately. There is a poor or inadequate amount of surface detail.

**Use Of Performance Medium:**

**Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student composes very effectively and/or idiomatically for the performance medium or media utilized (vocal, instrumental, electronic, multi-media, etc.). The student devises very effective ways to deploy ("orchestrate") the vocal, instrumental or electronic forces available.

*Very Good - Satisfactory (4 - 3):* The student demonstrates an adequate or basic sensitivity to the issue of writing effectively and/or idiomatically for the performance medium. The student demonstrates an adequate or basic degree of orchestrational skill.

*Weak - Failing (2 - 1):* The student's works are poorly or ineffectively conceived for the performance medium. The student's works are poorly or ineffectively orchestrated.

**Notation:**

**Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student employs very accurate, practical and appropriate notation and an appropriate level of notational detail.

*Very Good - Satisfactory (4 - 3):* The student demonstrates an adequate or basic level of notational skill, and employs an adequate or basic level of notational detail.

*Weak - Failing (2 - 1):* The student demonstrates a poor or inadequate level of notational skill, and employs a poor or inadequate level of notational detail.

**Breadth of Creativity:**

**Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student demonstrates the ability to compose very effectively for a wide variety of media (or even in a variety of styles), if such variety is appropriate to the composer's personal aesthetic goals.

*Very Good - Satisfactory (4 - 3):* The student demonstrates an adequate or basic ability to compose for a variety of media.

*Weak - Failing (2 - 1):* The student demonstrates a poor or inadequate ability to compose for a variety of media.

**Compositional Voice:**

**Rating** \_\_\_\_\_

*Outstanding - Excellent (6- 5):* The student's work demonstrates that he or she has already developed a clearly-defined, individual compositional "voice" (i.e., a distinctive compositional style or manner of expression).

*Very Good - Satisfactory (4 - 3):* The student's work demonstrates that he or she is in the process of developing, or has the potential to develop, a clearly-defined, individual compositional voice.

*Weak - Failing (2 - 1):* The student's work indicates that he or she is unlikely to develop, or lacks the potential to develop, a clearly-defined, individual compositional voice.

**Overall Assessment:**

**Rating** \_\_\_\_\_

*Outstanding (6):* The student was rated outstanding in all assessment categories. The student's work was at or near a very high artistic level.

*Excellent - Very Good (5 - 4):* The majority of the student's ratings were excellent or very good in each assessment category. The student exceeded established artistic and technical standards for composition.

*Satisfactory (3):* The majority of the student's ratings were excellent or very good in each assessment category. The student satisfactorily met established artistic and technical standards for composition.

*Unsatisfactory - Failing (2 - 1):* The majority of the student's ratings were unsatisfactory or failing in each assessment category. The student barely met or fell below the established artistic and technical standards for composition

**Faculty Comments:**

**Overall Rating:** \_\_\_\_\_

**A - C = Pass**

**D - F = Fail**

(Tally ratings and divide by number of ratings assigned to arrive at corresponding letter grade)

**Faculty committee member signature:** \_\_\_\_\_

## Performance Assessment Form – Spring 2007

Student's Name \_\_\_\_\_ Performance Date \_\_\_\_\_  
MA or BA (Circle One) – Option \_\_\_\_\_ Instrument/Voice Type \_\_\_\_\_  
Type of Performance (Circle One): Recital Jury I Jury II Performance Examination  
Semesters as a Music Major/Minor \_\_\_\_\_  
Etude(s) \_\_\_\_\_  
Solo Work(s) \_\_\_\_\_  
Scales/Arpeggios \_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_

Rating Scale: Outstanding = 6 (A+), Excellent/Very Good = 5 – 4 (A/B), Satisfactory = 3 (C), Unsatisfactory/Failing = 2 – 1 (D/F)

### Assessment of Technical Mastery:

Rating \_\_\_\_\_

*Outstanding (6):* The student performs with pitch, intonation, articulation, and rhythmic accuracy at a very high level. Throughout the performance, the student's technical mastery is easily and consistently executed, and clearly exceeds the fundamental technical standards of their instrument or voice.

*Excellent/Very Good (5 – 4):* Throughout the performance, the student is well prepared and delivers a competent performance that exceeds the fundamental performance standards for technical mastery of their instrument or voice.

*Satisfactory (3):* Throughout the performance, the student is adequately prepared and delivers a performance that meets the fundamental performance standards for technical mastery of their instrument or voice.

*Unsatisfactory/Failing (2 – 1):* The student has significant technical weaknesses throughout the performance and either barely meets or falls below the fundamental performance standards for technical mastery of their instrument or voice.

### Assessment of Musicianship:

Rating \_\_\_\_\_

*Outstanding (6):* The student clearly performs with a musical understanding at a very high level.

*Excellent/Very Good (5 – 4):* The student performs with above average application of fundamental musicianship skills.

*Satisfactory (3):* The student performs with basic application of fundamental musicianship skills.

*Unsatisfactory/Failing (2 – 1):* The student either barely meets or falls below a fundamental level of musicianship skills.

### Breadth of Repertoire:

Rating \_\_\_\_\_

*Outstanding – Excellent (6 – 5):* The repertoire is above the standard acceptable for the student's current level of development and demonstrates an exceptional variety of musical styles and genres.

*Very Good - Satisfactory (4 – 3):* The repertoire is at the standard acceptable for the student's current level of development and demonstrates a sufficient variety of musical styles and genres.

*Weak – Failing (2 – 1):* The repertoire is below the standard acceptable for the student's current level of development and does not demonstrate a sufficient variety of musical styles and genres.

### Stage Presence:

Rating \_\_\_\_\_

*Outstanding - Excellent (6 – 5):* The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, is clearly comfortable with his or her environment and is enjoying the act of performing.

*Very Good - Satisfactory (4 – 3):* The student is dressed appropriately, exhibits confidence, poise, appropriately acknowledges other performers, bows appropriately, but is slightly uncomfortable with his or her environment and/or with the act of performing.

*Weak – Failing (2 – 1):* The student did not dress appropriately, lacks two or more of the following elements: confidence, poise, appropriate acknowledgement of other performers, bowing. The student is clearly uncomfortable with his or her environment and/or with the act of performing.

**Memorization (if applicable):**

**Rating \_\_\_\_\_**

*Outstanding – Excellent (6 - 5):* The student performs with few or no lapses of memory. Recoveries, if any, do not detract from the presentation.

*Very Good - Satisfactory (4 – 3):* The student performs with few or no lapses of memory. Recoveries, if any, are noticeable and may or may not detract from the presentation.

*Weak – Failing (2 – 1):* The student performs with frequent and/or very noticeable lapses of memory. Recoveries, if any, are noticeable and detracted from the presentation.

**Overall Assessment of Performance:**

**Rating \_\_\_\_\_**

*Outstanding (6):* The student was rated outstanding in all assessment categories. The student’s performance was at or near a very high artistic level.

*Excellent - Very Good (5 - 4):* The majority of the student’s ratings were excellent or very good in each assessment category. The student exceeded established artistic and technical standards for his/her studio.

*Satisfactory (3):* The majority of the student’s ratings were excellent or very good in each assessment category. The student satisfactorily met established artistic and technical standards for his/her studio.

*Unsatisfactory – Failing (2 – 1):* The majority of the student’s ratings were unsatisfactory or failing in each assessment category. The student barely met or fell below the established artistic and technical standards for his/her studio.

**Faculty Comments:**

**Overall Rating:** \_\_\_\_\_ **A – C = Pass**      **D – F = Fail**  
(Tally ratings and divide by number of ratings assigned to arrive at corresponding letter grade)

**JURY:**  
\_\_\_\_\_ **Pass all sections**

\_\_\_\_\_ **Fail (Reason: \_\_\_\_\_)**

**Faculty committee member signature:** \_\_\_\_\_

**California State University, Fresno, Department of Music  
PIANO PROFICIENCY EXAMINATION ASSESSMENT FORM**

Student \_\_\_\_\_ Date: \_\_\_\_\_

Copies of each evaluator's observations will be made available to the student. A passing score requires that the summary in each category be "outstanding" or "satisfactory." Student must pass each of the seven categories (not necessarily at the same time) in order to successfully complete the Piano Proficiency Exam.

**Outstanding      Satisfactory      Unsatisfactory**

**I. Prepared pieces** (summary)      \_\_\_      \_\_\_      \_\_\_

Note accuracy \_\_\_\_\_  
Rhythmic accuracy \_\_\_\_\_  
Appropriate tempo \_\_\_\_\_  
Tempo stability \_\_\_\_\_  
Dynamics (horizontal) \_\_\_\_\_  
Dynamics (vertical) \_\_\_\_\_  
Style \_\_\_\_\_

PASS/FAIL

**II. Two-hand transposition** (summary)      \_\_\_      \_\_\_      \_\_\_

Correctly identifies new key signature \_\_\_\_\_  
Right hand note accuracy \_\_\_\_\_  
Left hand note accuracy \_\_\_\_\_  
Tempo consistency \_\_\_\_\_

PASS/FAIL

**III. Concert pitch realization** (summary)      \_\_\_      \_\_\_      \_\_\_

Correctly identifies new key and key signature \_\_\_\_\_  
Note accuracy \_\_\_\_\_  
Rhythmic accuracy \_\_\_\_\_

PASS/FAIL

**IV. Sight reading** (summary)      \_\_\_      \_\_\_      \_\_\_

Right hand accuracy \_\_\_\_\_  
Left hand accuracy \_\_\_\_\_  
Rhythmic accuracy \_\_\_\_\_  
Tempo consistency \_\_\_\_\_

PASS/FAIL

**V. Score reading** (summary)      \_\_\_      \_\_\_      \_\_\_

Upper voice note accuracy \_\_\_\_\_  
Lower voice note accuracy \_\_\_\_\_  
Rhythmic accuracy \_\_\_\_\_  
Tempo consistency \_\_\_\_\_

PASS/FAIL

(continued on reverse)

**Outstanding      Satisfactory      Unsatisfactory**

**VI. Harmonization** (summary)    \_\_\_                    \_\_\_                    \_\_\_  
Chooses appropriate harmonies \_\_\_\_\_  
Chooses appropriate chord pattern \_\_\_\_\_  
Keeps pattern consistent throughout  
and rhythmically secure \_\_\_\_\_  
Right hand accuracy \_\_\_\_\_  
Left hand accuracy \_\_\_\_\_

PASS/FAIL

**VII. Accompaniment** (summary) \_\_\_                    \_\_\_                    \_\_\_  
Note accuracy \_\_\_\_\_  
Rhythmic accuracy \_\_\_\_\_  
Accommodates to soloist's tempo \_\_\_\_\_  
Sensitive to soloist's breathing and rubato \_\_\_\_\_  
Balance with soloist \_\_\_\_\_  
Style \_\_\_\_\_

PASS/FAIL

COMMENTS:

Evaluator:

\_\_\_\_\_

*Adopted Fall, 2003*