**Undergraduate Degree Program**

**Music - BM**

**Mission Statement**

The Bachelor of Music provides students with the basic musical knowledge, and critical thinking, communication, technological, and creative skills necessary for an innovative, comprehensive musical education of the highest artistic and academic standards that prepares them to refine their skills in the pursuit of a specialized focus on a particular track such as performance, composition, or music technology. Upon completion of the Bachelor of Music degree, students have acquired the basic skills required for professional employment as a musician or advanced study at the graduate level.

**Student Learning Outcomes**

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<tr>
<th>Content/Discipline Knowledge Skills</th>
<th>Direct Measures</th>
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<td>Students must demonstrate competence in music history. This one outcome involves the ability not only to identify genres, composers, compositions, musical concepts, and terms, but also to situate them within the appropriate historical musical style period or, in the case of concepts and genres spanning several periods, within paradigm or style shifts of long duration.</td>
<td><strong>Procedure:</strong> At the conclusion of the four-semester Music History Survey course sequence (usually one or two years before graduation), all undergraduate music majors (B. A. and B. M.) will be given a locally developed 100 question fill-in-the-blank exam that assesses accumulated musicological knowledge in terms of historical eras, genres, composers, concepts, and terms both within and across stylistic periods that correspond to the sequence course divisions. That is, some questions will be designed to demonstrate synthetic understanding.</td>
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**Procedure:**

Since answers to the questions are correct or incorrect, the exam results can be assembled by any individual faculty member. The results will

1) not meet expectations (less than 70/100 correct), or  
2) meet expectations (70-85/100 correct), or  
3) exceed expectations (86-100/100 correct).

Upon completion, the assessment is submitted to the area coordinator for review and discussion.
| **Sampling:** | All undergraduate music majors (B.A. and B.M.) |
| **Minimum Criteria for Success:** | All students will meet or exceed expectations with a minimum of 70-100/100 correct. |

**Procedure:**

**Standard:** Students will demonstrate proficiency either in various aspects of musical performance by means of a Senior Recital or in various aspects of musical research by producing a written Senior Research Project with footnotes and bibliography that synthesizes and applies information and provides contextual perspective. The topic will be related to the student’s individual interests and career goals.

Procedure: During their final semester, students present a public Senior Recital or a Senior Research Project, each of which is assessed by three faculty members, two of whom are from outside the area concentration. Each evaluator will assess the results using a three-point rubric: 1) needs improvement, 2) meets expectations, 3) exceeds expectations. Upon completion, the assessment is submitted to the area coordinator for review and discussion.

**Sampling:**

Students in their final semester who present a public Senior Recital or Senior Research Project.

**Minimum Criteria for Success:**

All students will meet or exceed expectations with a minimum of 2 on the 3-point rubric.

Students will demonstrate the ability to synthesize, apply, and coalesce the musical performance or musical research skills they have acquired in a public Senior Recital or a Senior Research Project. For Senior Recitals, there should be a minimum of inaccurate pitches, incorrect rhythms, and memory lapses. Vocal diction should be comprehensible. Students should demonstrate that they have thought about musical interpretation by producing expressive phrasing and dynamic gradations.

For Senior Research Projects, students should demonstrate that they do not merely parrot previous work but build on it, showing clear evidence of independent thinking and expression. Independent thinking involves drawing freely on relevant historical, theoretical, and technological approaches covered in their capstone courses.
### Technology Integration:

Students must demonstrate proficiency in music notation software, audio editing software, digital signal processing theory, and basic web presentation skills by producing a portfolio of completed exercises that test the ability to use some of the more common music technologies.

### Procedure:

Standard: After or shortly before the conclusion of the music theory sequence, all undergraduate music majors (B.A. and B.M.) will be given a locally-developed skills exam that measures both students’ analytical and applied analytical skills such as inferring plausible chord progressions, modulations, and cadential goals from an unfigured bass and applying this information toward the composition of three upper voices for that bass by correctly labeling and identifying musical examples and filling in missing lines with the appropriate notes.

Procedure: Since answers to the questions are correct or incorrect, the exam results can be assembled by any one faculty member in the theory area. The results will

1) not meet expectations (less than 70% correct), or
2) meet expectations (70-85% correct), or
3) exceed expectations (86-100% correct).

Upon completion, the assessment is submitted to the area coordinator for review and discussion.

### Sampling:

All undergraduate music majors (B.A. and B.M.)

### Minimum Criteria for Success:

All students will meet or exceed expectations with a minimum of 2 on the 3-point rubric.

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### Critical Thinking Skills

Students must demonstrate the ability to think critically in

### Direct Measures

**Procedure:**


musical terms by analyzing music structured around “common-practice” and “post-tonal” conventions, synthesizing these skills by producing syntactically coherent musical statements in the form of short analyses and exercises in harmony and counterpoint. Students should show that they can observe correct, foreground-level voice leading. They should also demonstrate an ability to think about middleground levels of musical organization, as demonstrated in their handling of cadences, phrase structure, and the analysis of harmonic prolongation (as opposed to chord-by-chord identification).

Standard: After or shortly before the conclusion of the music theory sequence, all undergraduate music majors (B.A. and B.M.) will be given a locally-developed skills exam that measures both students’ analytical and applied analytical skills such as inferring plausible chord progressions, modulations, and cadential goals from an unfigured bass and applying this information toward the composition of three upper voices for that bass by correctly labeling and identifying musical examples and filling in missing lines with the appropriate notes.

Procedure: Since answers to the questions are correct or incorrect, the exam results can be assembled by any one faculty member in the theory area. The results will
1) not meet expectations (less than 70% correct), or
2) meet expectations (70-85% correct), or
3) exceed expectations (86-100% correct).

Upon completion, the assessment is submitted to the area coordinator for review and discussion.

Sampling:
All undergraduate music majors (B.A. and B.M.)

Minimum Criteria for Success:
All students will meet or exceed expectations with a minimum of 70-100/100 correct.

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<th><strong>Communication Skills</strong></th>
<th><strong>Direct Measures</strong></th>
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<td>Students must demonstrate the ability to communicate general</td>
<td><strong>Procedure:</strong></td>
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and in-depth musical concepts, including theoretical, historical, and practical analysis in standard written English. In the case of Senior Recital Program Notes, the content will be derived from assigned repertoire. The grammar, syntax, use of sources, and stylistic register must be appropriate for scholarly prose.

Standard: Students will demonstrate written communication skills by producing extended Program Notes for each musical component of the Senior Recital that provide contextual perspective with proper organization of material, mechanics and grammar, quotation use, paper format, and style, or they will produce a written Senior Research Project with footnotes and bibliography that synthesizes and applies information and that provides contextual perspective with proper organization of material, use of sources, mechanics and grammar, punctuation, citation and bibliographic format, quotation use, paper format, and style.

Procedure: Program notes will be assessed at the Preliminary Recital stage by a Faculty panel consisting of the Area Coordinator and the Applied instructor. Approved program notes will accompany the student’s recital. Program Notes and the Senior Research Project are then assessed by three faculty members, two of whom are from outside the area concentration. They will be assessed through the use of a Paper Evaluation Sheet that addresses various aspects of each of the above-mentioned categories. Each evaluator will assess the results using a three-point rubric: 1) needs improvement, 2) meets expectations, 3) exceeds expectations. Upon completion, the assessment is submitted to the area coordinator for review and discussion.

**Sampling:**
All undergraduate music majors (B.A. and B.M.)

**Minimum Criteria for Success:**
All students will meet or exceed expectations with a minimum of 70-100/100 correct.