Central Washington University
Assessment of Student Learning
Department and Program Report

Academic Year of Report: 2009-2010
College: College of Arts and Humanities
Department: Music
Program: Bachelor’s degrees in Music; BA in Music; BA in Music with Specialization in Jazz; B.M. in Performance; B.M. in Music Education; B.M. in Composition/Theory

Introduction:
The primary learning outcome discussed in this report will repeat a learning outcome presented last year: “Students will become literate musicians.” The primary reason for repeating this learning outcome is that it has been the subject of intensive continuing assessments and subsequent policy changes that have had remarkably successful consequences.

- The learning outcomes are directly related to the core music theory program, which is acknowledged to be the academic foundation of all music degrees. It not only represents an area of learning in itself, but it directly impacts students musical abilities and thus is connected to all the performance areas of the department, solo, small ensembles of all kinds and the large ensembles of the department: choirs, bands and orchestra.
- The theory courses not only impact the program of the department as a whole, but the way in which the assessment of this area has developed has affected the very makeup of the music major body in the department. It has had the effect of raising the talent level of the incoming students and their awareness of the expectations placed upon them as music majors.
- Our response to assessments in this area has also had the effect of making teaching of theory courses much efficient and productive. By leveling out the knowledge base of students entering the program it has made it the teaching much more efficient and the pace of the classes can be much quicker.

I.

1. What student learning outcomes were assessed this year, and why?
In answering this question, please identify the specific student learning outcomes you assessed this year, reasons for assessing these outcomes, with the outcomes written in clear, measurable terms, and note how The outcomes are linked to department, college and university mission and goals.

The first is Student Learning Outcome #1 in the courses common to all music degrees, for:

“Students to become literate musicians.”

This goal is closely related to the first of the department curricular goals, that:

“Students will receive a foundation of knowledge and skills leading to specialization in one of the major program in music education, performance or composition.”

It is also closely related to the department goal for retention, to:

“increase the percentages of students retained in upper division from lower division courses.”

This learning outcome is especially important to assess for a number of reasons:

a) The skills and knowledge of a literate musician are critical to the success for graduates of all music programs
b) Historically, the retention of students in these courses, especially music theory, is a bell-
weather for the success of the program as a whole, and a critical indication of the quality of
the student body.

c) This is the second year that the core theory sequence has been under the supervision of a
tenure-track faculty member with expertise in this area. A common syllabus has been
created and implemented in all four sections of the theory program under the supervision of
the theory coordinator, Dr. Elaine Ross. Several aspect of the syllabus has been modified as
a result of the assessment of the program during its first year:
- The rate at which the introduction of new material has been modified
- The ear-training software was changed to a different, much more bug-free product.
- Skills tests were modified as a result of

2. How were they assessed?
In answering these questions, please concisely describe the specific methods used in assessing student
learning. Please also specify the population assessed, when the assessment took place, and the standard
of mastery (criterion) against which you will compare your assessment results. If appropriate, please list
survey or questionnaire response rate from total population.

A) What methods were used?
The primary means of assessing the Outcome was to record the success rate of students in the six
quarters of the Music Theory sequence. Not only were the grades collated for both aural and
written skills, but the retention rate for each successive quarter was tabulated and recorded,
especially from the first to the second year of the sequence. Assessment was also addressed by
reading students’ SEOI comments, especially for consistent criticisms of course syllabi,
presentation and content.

B) Who was assessed? All music students enrolled in MUS 144, 145 and 146, the 1st year theory
sequence and all music students enrolled in MUS 244, 245 and 246, the 2nd year theory sequence.

C) When was it assessed? Data was recorded at the end of each grading period, and collated and tabulated after grades were
submitted for spring quarter.

Assessment Results:

3. What was learned?
In answering this question, please report results in specific qualitative or quantitative terms, with the
results linked to the outcomes you assessed, and compared to the standard of mastery (criterion) you
noted above. Please also include a concise interpretation or analysis of the results.

A) MUS 144, 145, 146 : First Year Theory
The following figures are those for the combined four sections of first-year theory each quarter
this past year and the previous year.
Percentage of students who earned grades sufficient to continue on to the next
quarter in the first year theory sequence:

<table>
<thead>
<tr>
<th>Course</th>
<th>2008/9</th>
<th>2009/10</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 144</td>
<td>77%</td>
<td>72%</td>
</tr>
<tr>
<td>MUS 145</td>
<td>86%</td>
<td>95%</td>
</tr>
<tr>
<td>MUS 146</td>
<td>78%</td>
<td>94%</td>
</tr>
</tbody>
</table>

Analysis: The first quarter drop-out rate is to be expected, as many students are unaware of the
demands of the 1st year theory sequence and decide to pursue another major as a result. Retention
rate in 2009/10 is much greater than the previous year in 2nd and 3rd quarters.
Just as the data last year showed definite improvement in the success rate of students in the theory sequence from that of the previous year, the data for this year also shows a marked increase in retention compared to last year, the result of better performance by the students in the theory classes. This is most gratifying, as it demonstrates that the changes two years ago and modified this past year are increasing the efficiency and success of theory instruction.

### B) MUS 244, 245, 246: Second Year Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>2008/09 Enrolled</th>
<th>C or better</th>
<th>2009/10 Enrolled</th>
<th>C or better</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 244</td>
<td>70</td>
<td>80%</td>
<td>MUS 244</td>
<td>58</td>
</tr>
<tr>
<td>MUS 245</td>
<td>61</td>
<td>92%</td>
<td>MUS 245</td>
<td>60</td>
</tr>
<tr>
<td>MUS 246</td>
<td>61</td>
<td>62%</td>
<td>MUS 246</td>
<td>52</td>
</tr>
</tbody>
</table>

Analysis:
The Data from student performance in the 2nd year theory sequence is even more revealing. In 2009/10 a new policy was in place: continuing on to the next quarter in the sequence required a grade of C or better. So that the two years could be compared on an equal basis, only the percentages of students earning a grade of C or better were used in tabulating results for both years.

C) From student comments and reports of instructor experiences in daily classes, a primary expectation was confirmed. That is, the great difference in student knowledge in the fundamentals of music theory created unsatisfactory experiences for many. Students with the most knowledge were bored; students with the least knowledge were completely overwhelmed. This created a pedagogical nightmare for instructors and has resulted in policy changes described below.

Grades were tabulated for each section of theory for midterm aural and written exams, final midterm and aural exams and final grades. Results indicate significant variances with particular instructors, and mentoring and pedagogical help will be implemented next year as a result.

### 4. What will the department or program do as a result of that information?

In answering this question, please note specific changes to your program as they affect student learning, and as they are related to results from the assessment process. If no changes are planned, please describe why no changes are needed. In addition, how will the department report the results and changes to internal and external constituents (e.g., advisory groups, newsletters, forums, etc.)

It is clear that the policy changes implemented last year were on the right track, as they had positive consequences. One of the more substantive policy changes identified last year could not be implemented until this year as it could only be required of incoming students:

In order to develop a more heterogeneous incoming student population in terms of their musical literacy, all student are now required to meet prerequisite standards, either:

- a) Pass an online exam in music theory fundamentals with a score of 75% or better.
- Or
- b) Take and pass a course in music theory fundamentals with a grade of C of better.

Last year these prerequisites were satisfied during the summer months in order to begin the theory sequence in the fall quarter. Failing that, they can be satisfied during the fall quarter, and the theory sequence begun in winter quarter. The theory program was been set up to accommodate this policy.

### 5. What did the department or program do in response to last year’s assessment information?
In answering this question, please describe any changes that have been made to improve student learning based on previous assessment results. Please also discuss any changes you have made to your assessment plan or assessment methods.

As a result of the assessment of two years ago, a policy was enacted and implemented this past year. Data collected revealed that students who did not earn grades of “C” or better did even more poorly, or even dropped out of the program in succeeding quarters of the theory sequence. The new policy requires that a grade of C of better is required to continue from one quarter to the next in the theory sequence. This brings grade expectations in line with grade policies already in place for music education majors, in that grades lower than “C” renders a content course unacceptable in the Professional Education Program. It also enhances success for students in each succeeding quarter.

These policy changes did indeed have the significant positive results that were hoped for:

a) The implementation of the theory prerequisite resulted in:
   i. Screening out students who are not willing to make serious efforts in the study of music before the sequence begins, rather than having them occupy seats and holding the class back during the sequence. This will in turn led to:
   ii. A better prepared cohort of music majors
   iii. Greater efficiency in teaching content
   iv. A higher retention rate
   v. A more satisfactory course experience for students are who committed to serious study
   vi. A higher standard of content knowledge throughout the sequence
   vii. A more efficient use of instructional resources

b) The implementation of a minimum grade to continue in the theory sequence has resulted in:
   i. A much higher retention rate
   ii. More consistency in standards applied to students in all degree programs

A. With regard to what has been done as a result of the assessment of these successful policies last year, the main change has been to advance the deadline for students to take the online Placement Exam or Fundamentals course.

   • Previously, the students were informed of this requirement at the incoming student orientation/registration session that occur in July.

   • This year, students were made aware of this requirement much earlier, though email postcards sent through the Admissions “Connect” program, and additional emails to all students who auditioned for admission. Students had to have completed the requirement before coming to their registration/orientation session. Though not all conformed to this requirement, a very high percentage of the incoming class has done so, and the average scores are higher this year than last.

B. Positive result anticipated from this change.

   • Administrative: with students having taken care of the prerequisites before the summer orientation/registration sessions, enrollment in theory and class piano courses can be accomplished before class begin. Previously, many students were not enrolled until the beginning of the fall quarter, not only adding to the hectic quality of the 1st week of the year, but making it difficult to predict how many students would be attending, and how many sections would be needed. Both of these problems will be greatly ameliorated by the earlier deadline for satisfying the prerequisites.

   • With the earlier deadline, incoming students will be made aware of the expectations to be placed on them as music majors, and will also have greater opportunity to address on their own deficiencies in basic music fundamentals. This has already been experienced this July, and it is anticipated that the retention rate from 1st to 2nd quarters of the 1st year theory sequence will improve even more than last year as a result.
## CWU Department/Program Goals Assessment Plan

**Student learning Objectives and Related Assessment for Areas of Specialization: Conducting, Performance-Pedagogy, Composition, Music Education**

**Department: Music 2009-2010**

**Program: Master of Music Degree**

Program goals and student learning outcomes are informed by standards published by the National Association of School of Music (Accrediting Organization)

<table>
<thead>
<tr>
<th>Conducting</th>
<th>Goals</th>
<th>Goals</th>
<th>(What is the assessment?)</th>
<th>Assessed</th>
<th>(term, dates)</th>
<th>Competencies in described areas as determined by candidates advisor and committee members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will demonstrate <strong>physical conducting</strong> skills appropriate to Master’s level conducting: basic beat patterns, expressive conducting, preparation, release, cuing, fermatas, asymmetric patterns, phrasing, tempo changes (accelerando and ritardando), dynamics, and articulation.</td>
<td>Ensure students’ development of disciplinary-specific skills and competencies for success in their field</td>
<td>Reflect a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Videotape observation of rehearsals and performances with laboratory student ensemble. And rehearsal and performance of MUS 700 Non-Thesis conducting project</td>
<td>All candidates for MM degree with a specialization in Conducting</td>
<td>During all terms of enrollment, and at final thesis or non-thesis project defense/examination/review</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
<tr>
<td>Students will demonstrate <strong>general knowledge</strong> appropriate to instrumental/choral conducting including score preparation, problem solving, rehearsal technique, repertoire development, clef reading, transposition, instrumentation, programming, diction, style analysis, ear training</td>
<td>Ensure students’ development of disciplinary-specific skills and competencies for success in their field</td>
<td>Reflect a commitment to each student’s greatest good</td>
<td>Regularly-scheduled examinations and reviews that systematically assess specific student learning outcomes</td>
<td>All candidates for MM degree with a specialization in Conducting</td>
<td>During all terms of enrollment, and at final thesis or non-thesis project defense/examination/review</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
</tbody>
</table>
Students will demonstrate **administrative** competencies appropriate to instrumental/choral conducting including audition proctoring, parts preparation, personnel management, librarianship, festival management, rental agreements, guest artist contracts, outreach programs, advocacy and government, personal relations and marketing

| Ensure students’ development of disciplinary-specific skills and competencies for success in their field | Reflect a commitment to each student’s greatest good | Regularly-scheduled examinations and reviews that systematically assess specific student learning outcomes | All candidates for MM degree with a specialization in Conducting | During all terms of enrollment, and at final thesis or non-thesis project defense/examination | Competencies in described areas as determined by candidates advisor and committee members |

<table>
<thead>
<tr>
<th>SLOa for Specialization in Performance and Performance Pedagogy</th>
<th>Related College Goals</th>
<th>Related University Goals</th>
<th>Method(s) of Assessment (What is the assessment?)</th>
<th>Who/What Assessed</th>
<th>When Assessed (term, dates)</th>
<th>Criterion of Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students must demonstrate competencies appropriate to Master’s level Performance, including technique, expressive qualities, knowledge of appropriate repertoire; for Performance Pedagogy, pedagogical strategies at various levels of proficiency</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Observation of final Thesis performance project. For Performance Pedagogy, observation of teaching ability, student’s work in MUS 425. Studio Pedagogy.</td>
<td>All candidates for MM degree with a specialization in Performance</td>
<td>During the term of Thesis Project Performance.</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
<tr>
<td>SLOs for Specialization in Composition</td>
<td>Related College Goals</td>
<td>Related University Goals</td>
<td>Method(s) of Assessment (What is the assessment?)</td>
<td>Who/What Assessed</td>
<td>When Assessed (term, dates)</td>
<td>Criterion of Achievement</td>
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<td>Students will demonstrate <strong>general content knowledge</strong> appropriate to Master’s level composition, including forms, styles, compositional techniques, transitions, melodic development, performance practice, and historical background.</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Assessment of smaller composition projects. Rehearsal and Performance of Thesis Composition project</td>
<td>All candidates for MM degree with a specialization in Composition</td>
<td>During all terms of enrollment, and at final thesis project defense/examination/review</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
<tr>
<td>Students will demonstrate <strong>creative ability</strong> appropriate to Master’s level composition including exploration of unique application of compositional techniques, harmonic vocabulary, forms, and instrumentation/orchestrati on.</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Assessment of smaller composition projects. Rehearsal and Performance of Thesis Composition project</td>
<td>All candidates for MM degree with a specialization in Composition</td>
<td>During all terms of enrollment, and at final thesis project defense/examination/review</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
<tr>
<td>Students will demonstrate <strong>marketing</strong> competencies appropriate to composition including developing portfolios, web site design, time management, commissioning programs, festivals, consortiums, and outreach programs.</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s enrichment and success</td>
<td>Regularly scheduled reviews that assess the specific learning outcomes</td>
<td>All candidates for MM degree with a specialization in Composition</td>
<td>During all terms of enrollment, and at final thesis project defense/examination/review</td>
<td>Competencies in described areas as determined by candidates advisor and committee members</td>
</tr>
<tr>
<td>SLOa for Specialization in Music Education</td>
<td>Related College Goals</td>
<td>Related University Goals</td>
<td>Method(s) of Assessment (What is the assessment?)</td>
<td>Who/What Assessed</td>
<td>When Assessed (term, dates)</td>
<td>Criterion of Achievement</td>
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<tr>
<td>X.A.4.b.4 The development, compilation, and application of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of music therapy, and policy-making in various contexts (NASM Handbook, 2007-8)</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>All students must pass a comprehensive final examination, oral, or written and oral, based on their coursework and the thesis. As a thesis, students present either a) a research thesis, or b) a demonstration, analytical or creative project and a covering paper based on the project. (2007-8 CWU Graduate Handbook)</td>
<td>All candidates for MM degree with a specialization in Music Education</td>
<td>During the term of Thesis Project Submission</td>
<td>Competencies in described areas as determined by candidate's advisor and committee members</td>
</tr>
<tr>
<td>X.A.6.a Breadth of competence: …the capacities to be engaged musically, artistically, intellectually, and operationally beyond the major specialization or field, connect music to other fields and issues, and apply appropriate techniques and technologies to work in and about music. (NASM Handbook, 2007-8)</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Acceptance into specific major field will require evaluation of a candidate’s ability conducted by a committee of three faculty members, two of whom will be from the particular major field. Evidence of appropriate level of musicianship, satisfied by: 1) a performance audition 2) a video or audio recording of a performance directed by the applicant 3) a videotape of a music lesson or class taught by the applicant 4) other evidence deemed appropriate in consultation with the evaluating committee. (2007-8 CWU Graduate Handbook)</td>
<td>All candidates for MM degree with a specialization in Music Education</td>
<td>At program admission; during term of Thesis Project Submission</td>
<td>Competencies in described areas as determined by candidate's advisor and committee members</td>
</tr>
<tr>
<td>X.A.6.a The ability to speak and write cogently is critical for all professional musicians. (NASM Handbook, 2007-8)</td>
<td>Ensure students develop disciplinary-specific competencies for success in their field</td>
<td>Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching</td>
<td>Acceptance into a specific major field requires evaluation of candidate’s ability by a committee of three faculty members, two of whom are from the particular major field. Evaluation of an undergraduate paper in the field of music education All students must pass a comprehensive final examination, oral, or written and oral, based on their coursework and the thesis. As a thesis, the student will present either a) a research thesis, or b) a demonstration, analytical or c) a creative project and a covering paper based on the project. (2007-8 CWU Graduate Handbook)</td>
<td>All candidates for MM degree with a specialization in Music Education</td>
<td>At program admission; during term of Thesis Project Submission</td>
<td>Competencies in described areas as determined by candidate's advisor and committee members</td>
</tr>
</tbody>
</table>

<p>| XIV.E.1 Students demonstrate advanced competencies in music education. (NASM Handbook, 2007-8) | Ensure students develop disciplinary-specific competencies for success in their field | Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching | Candidates must have bachelor’s degree from accredited college with a major in music or its equivalent. Admission to this program will be based upon… the completion of at least one year of successful public school music instruction (under a special request made by the entering student, this requirement may be waived by the music ed. committee) Students must pass comprehensive final exam: oral, or written and oral, based on their coursework and thesis. As a thesis, the student will present either a) a research thesis, or b) a demonstration, analytical or creative project and a covering paper based on the project. (2007-8 CWU Graduate Handbook) | All candidates for MM degree with a specialization in Music Education | At program admission; during term of Thesis Project Submission | Competencies in described areas as determined by candidate's advisor and committee members |
| XIV.E.3 Students develop graduate-level perspectives on contemporary issues and problems in music education. (NASM Handbook, 2007-8) | Ensure students develop disciplinary-specific competencies for success in their field | Reflects a commitment to each student’s greatest good, with a rigorous curriculum and outstanding teaching | All students must pass a comprehensive final examination, oral, or written and oral, based on their coursework and the thesis. As a thesis, the student will present either a) a research thesis, or b) a demonstration, analytical or creative project and a covering paper based on the project. (2007-8 CWU Graduate Handbook) | All candidates for MM degree with a specialization in Music Education | During term of Thesis Project Submission | Competencies in described areas as determined by candidate's advisor and committee members |</p>
<table>
<thead>
<tr>
<th>SLOs for Music Core courses</th>
<th>Related Program/Departmental Goals</th>
<th>Related College Goals</th>
<th>Related University Goals</th>
<th>Method(s) of Assessment (What is the assessment?)*</th>
<th>Who Assessed (Students from what courses – population)**</th>
<th>When Assessed (term, dates)</th>
<th>Standard of Mastery/Criterion of Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students develop graduate level writing skills</td>
<td>Dept. is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, confident and knowledgeable musicians</td>
<td>Ensure that students develop discipline specific competencies for success in their field</td>
<td>Evaluation of written paper, required as part of the Master’s Recital or Project (equivalent to Thesis in other disciplines)</td>
<td>All Master’s degree candidates</td>
<td>As part of MUS 700, Thesis, paper is evaluated as part of the Final Oral examination</td>
<td>Writing must be lucid, organized, and demonstrate a depth of content knowledge and correct use of academic language. (Pass/No Pass)</td>
<td></td>
</tr>
<tr>
<td>2. Students develop verbal competency in discussing discipline specific content</td>
<td>Dept. is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, confident and knowledgeable musicians</td>
<td>Ensure that students develop discipline specific competencies for success in their field</td>
<td>During the final oral examination each candidate is required to answer questions that calls for an in-depth responses</td>
<td>All Master’s degree candidates</td>
<td>As part of MUS 700, Thesis, evaluated as part of the Final Oral examination</td>
<td>Responses during required Oral Thesis Exam must be lucid, organized and demonstrate a depth of content knowledge and use of appropriate academic language and terminology</td>
<td></td>
</tr>
</tbody>
</table>
### 3. Students become literate scholars; develop appropriate written skills.

<table>
<thead>
<tr>
<th>Dept. is committed to preparing students for careers in music, providing opportunity to become literate, skilled, knowledgeable and confident music practitioners</th>
<th>Ensure that students develop discipline specific competencies for success in their field</th>
<th>A strong liberal arts foundation; applied emphases; opportunities for undergrad and graduate research, creative expression</th>
<th>Assignments evaluated and final grade in the required course in MUS 521, Methods of Musical Research</th>
<th>All Master’s degree candidates</th>
<th>When MUS 521 (Research in Music) is taken, usually the first quarter in residence.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade of A-, A or A+ = Outstanding</strong></td>
<td><strong>Grade of B- to B+ = Satisfactory</strong></td>
<td>Any grade lower than B- = Unsatisfactory</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 4. Students become responsible university students

<table>
<thead>
<tr>
<th>The dept. is committed to preparing students for careers in music, providing the opportunity to become literate, knowledgeable and confident musicians</th>
<th>We are committed to helping students develop intellectual and practical skills for responsible citizenship</th>
<th>Central Washington University’s mission is to prepare students for responsible citizenship</th>
<th>All Master’s candidates must prepare a course of study that satisfies requirements for their specialization and cognate, if appropriate</th>
<th>All Master’s degree candidates</th>
<th>Consultations with Committee Chair and Graduate Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course plan must address all degree requirements and lead to graduation in a timely manner</strong></td>
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</tbody>
</table>

### 5. Students must demonstrate minimum content competency in music theory

<table>
<thead>
<tr>
<th>Dept. is committed to preparing students for careers in music, providing opportunity to become literate, skilled, knowledgeable and confident music practitioners</th>
<th>Ensure that students develop discipline specific competencies for success in their field</th>
<th>..to prepare students for responsible citizenship…and enlightened and productive lives</th>
<th>All Master’s candidates must take and pass a diagnostic exam in music theory</th>
<th>All Master’s degree candidates</th>
<th>During first quarter in residence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students must pass both aural and written parts of the exam with a minimum score of 80%. Those who do not will consult with advisor to correct deficiencies and pass the exams.</td>
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</tr>
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</table>

### 6. Students must demonstrate minimum knowledge of historical aspects of Western Art

<table>
<thead>
<tr>
<th>Dept. is committed to preparing students for careers in music, providing opportunity to become literate, skilled, knowledgeable and confident music practitioners</th>
<th>Ensure that students develop discipline specific competencies for success in their field</th>
<th>..to prepare students for responsible citizenship…and enlightened and productive lives</th>
<th>All Master’s candidates must take and pass a diagnostic exam in music history that tests knowledge of styles, forms and genres in both written and aural</th>
<th>All Master’s degree candidates</th>
<th>During first quarter in residence</th>
</tr>
</thead>
</table>
| Students must pass both listening recognition and written parts of the exam with a minimum score of 80%. Those who do not pass must take MUS 380, Music History Review. The Final Exam for this
| music. |  |  | forms |  |  |  | course is the Diagnostic Music History Exam |