May 11, 2011

MEMORANDUM

TO: James Harris  
Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Move the Jazz Specialization from the Bachelor Program in Music (Liberal Arts) to the Bachelor Program in Music (Professional Programs) (PCC log no. 10052)

On May 6, 2011, the Senate Committee on Programs, Curricula, and Courses approved your proposal to move the Jazz Specialization from the Bachelor Program in Music (Liberal Arts) to the Bachelor Program in Music (Professional Programs). A copy of the approved agreement is attached.

The change is effective Fall 2011. The College should ensure that the change is fully described in the Undergraduate Catalog and in all relevant descriptive materials, including the programs’ four-year plans (contact Lisa Kiely at lkiely@umd.edu for more information), and that all advisors are informed.

MDC/  
Enclosure

cc: David Salness, Chair, Senate PCC Committee  
Sarah Bauder, Office of Student Financial Aid  
Reka Montfort, University Senate  
Erin Howard, Office of Information Technology  
Donna Williams, Institutional Research & Planning  
Anne Turkos, Archives  
Linda Yokoi, Office of the Registrar  
James Dietz, Undergraduate Studies  
Beth Loizeaux, Arts and Humanities  
Robert Gibson, School of Music
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM/UNIT PROPOSAL

- Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.
- Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School:
College/School Unit Code-First 8 digits: 01202700

Department/Program:
Department/Program Unit code-Last 7 digits: 1275701

Type of Action (choose one):
☒ Curriculum change (including informal specializations)
☐ Renaming of program or formal Area of Concentration
☐ Addition/deletion of formal Area of Concentration
☐ Suspend/delete program
☐ New academic degree/award program
☐ New Professional Studies award iteration
☐ New Minor
☐ Other

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:
The School of Music proposes to change the Jazz Studies program from a concentration under the Bachelor of Arts degree to a concentration under the Bachelor of Music degree. There are three primary reasons for moving the BA-Jazz Studies to a BM-Jazz Studies.

1. The ratio of music coursework to nonmusic coursework serves better as a BM degree than BA according to the National Association of Schools of Music (NASM) guidelines, which accredits the School of Music. Standards dictate that 30-45% of coursework for the BA be in music while the BM requires that approximately 65% of coursework be taken in music. The BA program currently calls for 47% of coursework in music, though students almost always choose to take electives in music. The proposed requirements increase the total music course load to 65%.

2. Many of the academic institutions (Eastman School of Music, Indiana University, and Temple University) with whom we compete for jazz students offer programs leading to a BM.

3. Jazz Studies students desire additional opportunities for certain classes: applied music and ensembles, the total of which would increase with a change from a BA to BM.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair
   [Signature]
   Michael Hewitt 11/10/10

2. Department Chair
   [Signature]
   Robert Cusin 11/10/10

3. College/School PCC Chair
   [Signature]
   James Ford 2/3/11

4. Dean
   [Signature]
   Elizabeth B. Loizeaux 3/4/11

5. Dean of the Graduate School (if required)

6. Chair, Senate PCC
   [Signature]
   David Salinas 5/6/11

7. University Senate Chair (if required)

8. Vice President for Academic Affairs & Provost
   [Signature]
   [Signature] 5/6/11
PROPOSAL FOR

NEW INSTRUCTIONAL PROGRAM

UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND

Bachelor of Music – Jazz Studies

COLLEGE OF ARTS AND HUMANITIES

DEAN JAMES F. HARRIS

Bachelor of Music – Jazz Studies

Proposed initiation date: Fall 2011
I. OVERVIEW and RATIONALE

A. The current proposal puts forth a rationale for transferring the present Jazz Studies program from a Bachelor of Arts (BA) degree to a Bachelor of Music (BM) degree. Technically, we are seeking to add a concentration in Jazz Studies to the Bachelor of Music program. We will seek to remove the BA-Jazz Studies once all current students have completed degree requirements or transferred to the BM. The primary reason for the move is to align with current accreditation standards of the National Association of Schools of Music (NASM). Standards dictate that 30-45% of coursework for the BA be in music while the BM requires 65% of coursework be taken in music. The current program calls for 47% of coursework in music, though students almost always choose to take electives in music, which increases the total music course load to 53%.

Many of the institutions where the School competes for undergraduates in Jazz Studies offer a BM in Jazz. These schools include the Eastman School of Music, Indiana University, and Temple University.

Additionally, current and past Jazz Studies students have expressed a desire for additional opportunities for study in applied music and ensembles. This plays out during the selection of electives classes, which they tend to take in lessons and ensembles. Increasing applied study along with Ensembles, both large Jazz Ensembles and smaller Jazz Combos will bring the proposed program to 65% of total coursework though the total number of credits will remain at 120. This would comply with NASM accreditation standards.

B. The program currently enrolls seventeen students and this number is expected to remain steady, or perhaps, decrease slightly over time. The reason for the potential decline is that admitted students will need eight semesters of applied lessons and there are a set number of spaces available for this type of one-on-one instruction in any given year. Students currently take lessons in only five of their eight semester. The present structure allows for more students in the program, some of whom are not receiving lessons. If the number of studio spaces remains the same then fewer students will need to be enrolled, making the program more select, which the School desires.

II. CURRICULUM

A. The course outline for the Bachelor of Music degree, taken from the current Undergraduate Catalog, states that the program is

"Designed for qualified students with extensive pre-college training and potential for successful careers in professional music. B.M. degree programs are offered in the following: Piano, Voice, Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone, Tuba, Euphonium, Percussion, Harp, Composition, and Theory."

This description will be retained and “Jazz Studies” will be added to the list of programs.

B. Required courses for the BM-Jazz degree are outlined in the degree tables supplied with this report. All courses are currently in place in the School except one, Jazz Arranging, though it has been offered for a number of years as 448N.
C. As with the current BA—Jazz Studies program and all BM programs, students applying to the BM—Jazz Studies will be required to pass an audition prior to admission.

III. STUDENT LEARNING OUTCOMES AND ASSESSMENT

The Learning Outcomes currently associated with the Bachelor of Music degree are also appropriate for the BM-Jazz Studies. They will be used, as is, as outcomes for the new concentration.

IV. FACULTY AND ORGANIZATION

The BM-Jazz Studies will be administered through the School of Music and the Wind/Percussion Division. Additionally, the Director of Jazz Studies will provide oversight and advising.

The program will be primarily served with the following faculty:

Full-time Faculty:
Professor & Director of Jazz Studies, Chris Vadala

Affiliate Faculty:
Professor Chris Gekker, School of Music, Wind & Percussion Division, jazz trumpet
Richard Wexler, jazz history

Adjunct Faculty:
Tom Baldwin, bass, combo
Gerry Kunkel, guitar, improv II, combo
Chuck Redd, drum set, vibes
Jon Ozment, piano
Leigh Pilzer, jazz arranging and composition, Jazz theory

V. OFF CAMPUS PROGRAMS

It is our expectation that the program will be run entirely on the College Park campus.

VI. OTHER ISSUES

A. There are no cooperative arrangements with other institutions or organizations at this time.

B. The program will continue to seek accreditation with the National Association of Schools of Music (NASM) as part of the School of Music. Identical academic and administrative constraints associated with accreditation that are part of the current program will also be in the one that is proposed. No additional constraints are anticipated.
VII. COMMITMENT TO DIVERSITY

The School of Music is committed to attracting and developing diverse students. To this end, admissions officers regularly visit high schools that are attended by a diverse student body. In the past these have included DeMatha Catholic High School, Oxon Hill High School, Baltimore School for the Arts, Duke Ellington School for the Arts (DC), and the LaGuardia High School for Music & Art and Performing Arts (NY). The school then attempts to attract qualified students with financial incentives and retain with regular advising.

VIII. REQUIRED PHYSICAL RESOURCES

A. No additional library and other information resources are required to support the proposed program.

B. No additional facilities, facility modifications, or equipment will be required.

C. There is no anticipated impact on the use of existing facilities and equipment.

IX. RESOURCE NEEDS and SOURCES

One new course, Jazz Arranging, is proposed as part of the program. However, it has been taught under a repeatable course number (MUSC448N) for a number of years and will continue to be taught once each year by an adjunct faculty member. This course requires no new resources and neither does the current proposal. A syllabus is included below.
Statement on Current Students

The students in the current program, BA in Jazz Studies, will be allowed to choose to remain in that program or to change to the BM in Jazz Studies. As stated in the first paragraph of the proposal we will seek to discontinue the BA in Jazz Studies once all students in the program graduate.
**BACHELOR OF ARTS**
**JAZZ STUDIES EMPHASIS**

### MAJOR PERFORMANCE AREA (18 crs.)

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Grade</th>
<th>Crs</th>
</tr>
</thead>
<tbody>
<tr>
<td>__MUSP 109</td>
<td>Lessons</td>
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<td>__MUSP 110</td>
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<td>__MUSP 207</td>
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<tr>
<td>__MUSP 208</td>
<td>Lessons</td>
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</tr>
<tr>
<td>__MUSP 305</td>
<td>Lessons</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

**Ensembles:**
- __MUSC 229J Jazz Ensemble | __MUSC 229J Jazz Ensemble | __MUSC 229J Jazz Ensemble | __MUSC 229J Jazz Ensemble | __MUSC 229J Jazz Ensemble |
- __MUSC 229Z Jazz Combo | __MUSC 229Z Jazz Combo | __MUSC 229Z Jazz Combo |

### MAJOR ACADEMIC AREA (39 crs.)

<table>
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<tr>
<td>__MUSC 103</td>
<td>Class Piano II</td>
<td></td>
<td>2</td>
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<tr>
<td>__MUSC 150</td>
<td>Theory I</td>
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<td>__MUSC 151</td>
<td>Theory II</td>
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<tr>
<td>__MUSC 250</td>
<td>Adv Theory I</td>
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<td>__MUSC 251</td>
<td>Adv Theory II</td>
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<td>__MUSC 230</td>
<td>Music History I</td>
<td></td>
<td>3</td>
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<td>__MUSC 330</td>
<td>Music History II</td>
<td></td>
<td>3</td>
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<tr>
<td>__MUSC 331</td>
<td>Music History III</td>
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<tr>
<td>__MUSC 345</td>
<td>Improvisation</td>
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<td>3</td>
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<tr>
<td>__MUSC 346</td>
<td>Jazz Theory</td>
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<td>3</td>
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<tr>
<td>__MUSC 356</td>
<td>Jazz Then &amp; Now</td>
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<tr>
<td>__MUSC 498X</td>
<td>Selected Topics</td>
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### MUSC 099 PERFORMANCE ATTENDANCE (0)

- __MUSC 099 Performance Attendance | 0 |
- __MUSC 099 Performance Attendance | 0 |
- __MUSC 099 Performance Attendance | 0 |

### GENERAL ELECTIVES* (7 crs.)

### ABHIU COLLEGE REQUIREMENTS

#### FOREIGN LANGUAGE:
- Must learn a foreign language to the intermediate level. Exempt with "level 4" on high school transcript. See college advisor for placement. **Usually 8 credits.**

#### UPPER LEVELS:
- A minimum of 45 (out of the total 120) must be upper level (300 or 400 level).

### CORE REQUIREMENTS (45 crs.)

<table>
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<th>Term</th>
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</thead>
<tbody>
<tr>
<td>__UNIV 101</td>
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<td></td>
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</table>

#### FUNDAMENTAL STUDIES

- __ENGL 101 <FE> | 3 |
- __ENGL 391 <JE> | 3 |
- __MATH 110 <FM> | 3 |

#### DISTRIBUTIVE STUDIES

**Arts and Humanities**
- Humanities Literature <HL> | 3 |
- Humanities History/Theory of Art <HA> | 3 |
- Humanities <HL>, <HA> or <HO> | 3 |

**Mathematics and Science**
- Three courses chosen from these areas: Physical Science <PL>;<PS>, Life Science <LL>;<LS> or Math & Formal Reasoning <MS>. One course must be a lab. All three courses cannot be in one area.

- Humanities Literature <HL> | 3 |
- Humanities History/Theory of Art <HA> | 3 |
- Humanities <HL>, <HA> or <HO> | 3 |

**Social Sciences and History**
- Social or Political History <SH> | 3 |
- Behavioral and Social Sciences <SB> | 3 |
- Behavioral and Social Sciences <SB> | 3 |

**Diversity <D>**
- Chosen from the approved list | 3 |

### ADVANCED STUDIES

- Two courses at the 300 or 400 level course outside major | 3 |
- Two courses at the 300 or 400 level course outside major | 3 |

### Total Credits

120

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* Students are strongly encouraged to use electives to take Jazz Combo MUSC 229Z (in addition of MUSC 229J).

08/09

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<table>
<thead>
<tr>
<th>Major Performance Area</th>
<th>Core Requirements</th>
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<tr>
<td>MUSP119 Lessons 2</td>
<td>UNIV101 University 101 2</td>
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<td>MUSP120 Lessons 2</td>
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<tr>
<td>MUSP217 Lessons 2</td>
<td>Fundamental Studies</td>
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<td>MUSP218 Lessons 2</td>
<td>ENGL101 Freshman English 3</td>
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<td>MUSP315 Lessons 2</td>
<td>ENG391 Junior English 3</td>
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<tr>
<td>MUSP316 Lessons 2</td>
<td>MATH110 Math 3</td>
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<tr>
<td>MUSP419 Lessons 2</td>
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<tr>
<td>MUSP420 Senior Recital 4</td>
<td>18 Distributive Studies</td>
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<td>MUSC229J Jazz Ensemble 1</td>
<td>MUET220</td>
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<td>HL, HA, HO 3</td>
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<td>MUSC229J Jazz Ensemble 1</td>
<td>Mathematics and Science</td>
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<td>MS I (Lab) 4</td>
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<td>MS II 3</td>
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<td>MUSC229J Jazz Ensemble 1</td>
<td>MS III 3</td>
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<td>MUSC229J Jazz Ensemble 1</td>
<td>8 Advanced Studies</td>
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<tr>
<td>MUSC102 Class Piano I 2</td>
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<td>MUSC103 Class Piano II 2</td>
<td>TOTAL 120</td>
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<td>MUSC150 Theory I 3</td>
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<td>MUSC251 Adv Theory II 4</td>
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<td>MUSC230 History I 3</td>
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<td>MUSC330 History II 3</td>
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<tr>
<td>MUSC331 History III 3</td>
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<tr>
<td>MUSC453 Jazz Improvisation I 3</td>
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<td>MUSC455 Theory of Jazz 3</td>
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<td>MUSC436 Jazz Then &amp; Now 3</td>
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<td>MUSC456 Jazz Arranging 3</td>
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<tr>
<td>MUSC490 Conducting 2</td>
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<td>MUET220 World Music 3 44</td>
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<td>MUSC099 Perf. Attendance 0</td>
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<td>MUSC099 Perf. Attendance 0</td>
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</table>
Jazz Arranging
MUSC 4xx
Spring, 2010
Mon 7:30pm – 10:00pm
Room xxxx

Instructor: xxxx
Email: xxxx
Phone: 301-xxx-xxxx
Office hours: by appointment

Course description and objectives

Prerequisite: MUSC 455/699J or permission of instructor. A comprehensive approach to jazz arranging. Topics to include chord scale theory, voicing techniques, part and score layout, and formal construction of an arrangement.

Required materials

Staff paper
Instruments as assigned

Copies of this syllabus, in-class examples and additional materials available online at Blackboard.

Required projects

1. Homework assignments
2. Participation in performing assignments and projects and in class discussion
3. Three horn arrangement
4. Four horn arrangement

Grading method/deadlines

Grading will be based on attendance and timely, thoughtful completion of arrangements and assignments.

Hearing your own and others’ projects performed is a valuable and fundamental aspect of the course. Even if you are not scheduled to participate in the performance of assignments on a given week your attendance is strongly recommended. Repeated unexcused absence will be reflected in your grade. Absence for concert performances is excused.

Most assignments will be performed in class the day they are due. Therefore, assignment deadlines are not subject to extension except in the presence of extreme and unusual circumstances. Any such situation must be approved by the instructor prior to the assignment due date. Failure to submit assignments by the given due date will be reflected in your grade.
Producing coherent, legible, properly notated parts is an integral part of arranging. Work that is sloppy, poorly laid out, improperly notated and/or transposed, or in any other way unclear will be reflected in your grade.

The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit http://www.studenthonor council.umd.edu/whatis.html.

If you have a documented disability and wish to discuss academic accommodations, please contact the instructor as soon as possible.

Course content

Topics to be selected from the following:

- Anticipations
- Approach notes
  - Diatonic
  - Chromatic
  - Harmonic
- Chord scales
  - Diatonic
  - Non-diatonic
- Chord symbols
- Construction of an arrangement (elements of form)
- Four-part writing
  - Four-way close and variation
  - Spreads
  - Clusters
  - Fourths
  - Triads
- Low interval limits
- Instrument ranges and transpositions
- Melodic rhythm and articulation
- Notation software
- Reharmonization/chord correction
- Rhythm section notation
  - Chord symbols
- Slash notation
- Rhythmic slash notation
- Notated content
- Role and responsibilities of the arranger
- Score and part layout
- Tension substitutions
- Three-part writing
  - Concerted
    - Unison
    - Triadic
    - Non-triad ic
      - Clusters
      - Spreads
      - Fourths
      - Three-way close
    - Independent
  - Two-part writing
    - Concerted
      - Parallel
        - Consonant
        - Dissonant
      - Contrary
      - Oblique
    - Independent
    - Combination
**Proposed week-to-week schedule (subject to change)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td><strong>1. January 25</strong></td>
<td>Role and responsibilities of the arranger  &lt;br&gt;Discussion of MUSC455 2-horn arrangements</td>
</tr>
<tr>
<td><strong>2. February 1</strong></td>
<td>Chord symbols  &lt;br&gt;Chord scales  &lt;br&gt;Two-part writing  &lt;br&gt;Anticipations</td>
</tr>
<tr>
<td><strong>3. February 8</strong></td>
<td>Three part textures</td>
</tr>
<tr>
<td><strong>4. February 15</strong></td>
<td>Three-part writing – triads</td>
</tr>
<tr>
<td><strong>5. February 22</strong></td>
<td>Three-part writing cont’d – clusters, fourths, spreads, three-way close, solo against background</td>
</tr>
<tr>
<td><strong>6. March 1</strong></td>
<td>Constructing an arrangement  &lt;br&gt;Articulations  &lt;br&gt;Low interval limits</td>
</tr>
<tr>
<td><strong>7. March 8</strong></td>
<td>Rhythm section writing  &lt;br&gt;Melodic rhythmicization  &lt;br&gt;Source material  &lt;br&gt;<strong>Project – 3-horn arrangement</strong></td>
</tr>
<tr>
<td><strong>8. March 15</strong></td>
<td>No class – spring break</td>
</tr>
<tr>
<td><strong>9. March 22</strong></td>
<td>Master class with arranger/composer  &lt;br&gt;Darryl Brenzel</td>
</tr>
<tr>
<td><strong>10. March 29</strong></td>
<td>Performance of 3-horn arrangement</td>
</tr>
<tr>
<td><strong>11. April 5</strong></td>
<td>Four part writing – four-way close and variations (drop 2, drop 3, drop 2 + 4)  &lt;br&gt;Tension substitutions  &lt;br&gt;Approach notes</td>
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<td><strong>12. April 12</strong></td>
<td>No class</td>
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<tr>
<td><strong>13. April 19</strong></td>
<td>Four part writing cont’d – clusters, spreads, fourths  &lt;br&gt;<strong>Project – 4-horn arrangement</strong></td>
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<tr>
<td><strong>14. April 26</strong></td>
<td>No class – UDC</td>
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<tr>
<td><strong>15. May 3</strong></td>
<td>Five-part writing</td>
</tr>
<tr>
<td><strong>16. May 11</strong></td>
<td>Performance of 4-horn arrangement</td>
</tr>
</tbody>
</table>
Suggested bibliography


*On Course Reserve at the PAL

**In Reference at the PAL
BM in Music (Professional Programs)

Program Contact: Michael Hewitt
Phone: 5-5504
E-mail: mphewitt@umd.edu

Program Goals: The goal of the Bachelor Music Degree is to prepare students for successful careers in professional music as performers, composers, private studio teachers, and critics. Multiple tracks are offered for students in Composition, Performance (Piano, Strings, Voice, Wind & Percussion), and Theory, which assist students in developing individual and ensemble performance skills, analytical and critical thinking skills, creativity, and pedagogy.

Relevance of goals to the mission statements and/or strategic plans of the University, College, or Program as applicable: These goals are aligned with the School of Music's mission statement as stated in the NASM Mission and Objectives UM Self-Study 1997-2002, which states, "The objective of the School is to provide a comprehensive program for the cultivation of the art of music through performance, teaching, scholarship [and creative activity]" (p. 1).

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Measures and Criteria</th>
<th>Assessment Schedule</th>
</tr>
</thead>
</table>
| 1. Performance track students in all divisions will be able to perform a variety of repertoire appropriate for their selected instrument as a soloist and member of an ensemble. | **Measure**: Jury/Recital rating forms.  
**Criteria**: 100% of students will complete multiple juries and recitals with an average grade of B or higher on the Jury/Recital Evaluation Form, which includes examination of the following elements:  
- Musicianship/Phrasing  
- Technique  
- Intonation (where appropriate)  
- Stylistic interpretation  
- Communication | 2009 and then every 4 years. |
2. Composition track students will compose original works in a variety of media.

<table>
<thead>
<tr>
<th>Measure: Undergraduate Composition Evaluation Form</th>
<th>2009 and then every 4th year.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria: 100% of students will comp a portfolio documenting their growth as composers. Students who successfully complete this will be able to:</td>
<td></td>
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<tr>
<td>• demonstrate substantial growth in the number, diversity and level of composition</td>
<td></td>
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<tr>
<td>• demonstrate skills in a variety of genres</td>
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</tbody>
</table>

3. All students will be able to understand, analyze and demonstrate knowledge of fundamental concepts and principals.

<table>
<thead>
<tr>
<th>Measure: Music theory sight-singing assignment ratings from: MUSC250.</th>
<th>2009 and then every 4 years.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria: 100% of students will demonstrate:</td>
<td></td>
</tr>
<tr>
<td>• effective sight-singing skills</td>
<td></td>
</tr>
<tr>
<td>• effective dictation skills</td>
<td></td>
</tr>
</tbody>
</table>