

California State University, Fresno Department of Music Mission Statement

Advancing the musical arts through education, community engagement, artistic creation and performance.

California State University, Fresno Department of Music Learning Outcomes

At the completion of a baccalaureate degree in music at Fresno State, students will display the following characteristics.

- 1) Students will identify basic elements of music including diatonic and chromatic harmony, motive structure, phrase structure, and musical form.
- 2) Students will harmonize a melody line and realize a figured bass with correct voice-leading, using standard elements of diatonic and chromatic harmony.
- 3) Students will demonstrate basic piano proficiency through the performance of prepared pieces, transposition, sight-reading, harmonization, improvisation, and accompaniment.
- 4) Students will demonstrate basic conducting and rehearsal skills.
- 5) Students will demonstrate proficiency in the use of music notation and editing software to aid in the creation of music.
- 6) Students will analyze and interpret music constructed in large and small forms.
- 7) Students will demonstrate the ability to compose music through the identification, analysis, and construction of the elements of music.
- 8) Students will demonstrate knowledge of applicable solo and ensemble literature in their major performing medium.
- 9) Students will identify and trace essential developments in Western Art Music history.
- 10) Students will identify, describe, and analyze stylistic differences (genres, media, social functions, etc.) in music from world cultures.
- 11) When listening to an unfamiliar musical composition, students will identify its historical era, genre, texture, instrumentation, and possible composer, justifying their choices by describing salient and relevant characteristics of the chosen historical era and the composer.
- 12) Students will demonstrate comprehensive technical, artistic, and performance capabilities, including musicianship, in a variety of styles and genres.

*Adopted by the Music Faculty
May 3, 2011*

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.

California State University, Fresno
 Department of Music
 Undergraduate Curriculum Map
 Spring 2012

(Core Courses Only)

	Music 9	Music 1A	Music 1B	Music 4B	Music 4C	Music 40	Music 41	Music 42	Music 43	Music 58	Music 74	Music 161A/B	Music 171	Music 103	Music 31/131-39/139	Music 198
Outcome 1	1	1	2	1	1	3	3	3	3	2	1	0	1	1	2	1
Outcome 2	1	0	0	2	1	3	3	3	3	0	1	0	0	0	0	0
Outcome 3	2	0	0	3	3	0	0	0	0	1	0	0	0	0	0	0
Outcome 4	0	0	0	0	1	0	0	0	0	3	0	0	0	0	0	1
Outcome 5	0	0	0	0	0	0	0	3	3	1	0	0	0	0	0	0
Outcome 6	1	0	0	1	2	2	2	3	3	1	1	2	0	1	1	2
Outcome 7	1	1	1	1	1	2	3	3	3	1	2	0	0	1	1	2
Outcome 8	0	0	0	0	0	0	0	0	0	0	1	2	0	1	2	3
Outcome 9	0	0	0	1	1	0	0	0	0	1	2	3	0	1	1	2
Outcome 10	0	0	0	0	0	0	0	0	0	0	1	0	3	1	1	1
Outcome 11	0	0	0	1	1	0	0	0	0	1	2	3	0	1	1	2
Outcome 12	1	1	1	1	2	0	0	0	0	3	0	0	0	3	3	3

0---No coverage
 1---Introduction
 2---Moderate Coverage
 3---In-Depth Coverage

Conducting Assessment

	0	1	2	3	4	5
Mastery of Standard Patterns	The student has little grasp of standard conducting patterns and is unable to maintain a steady beat.	The student has a rudimentary grasp of the standard conducting patterns but is unable to maintain a steady beat using any of them.	The student is able to maintain a steady beat using standard patterns but is not able to change patterns from measure to measure.	The student is able to change patterns from measure to measure but this is done with apparent difficulty.	The student has mastered standard conducting patterns and is able to change patterns from measure to measure with some fluency.	Student has mastered the basic conducting patterns and is able to change patterns cleanly and consistently.
Independence of Hands	The student demonstrates no hand independence.	The student demonstrates minimal hand independence.	The student demonstrates some hand independence but “non-time-beating” gestures are generally abrupt and/or unclear.	The student demonstrates hand independence but “non-time-beating” gestures are sometimes abrupt and/or unclear.	The student demonstrates hand independence and “non-time-beating” gestures are seldom abrupt and/or unclear.	The student demonstrates hand independence and “non-time-beating” gestures are clear and musical.
Manipulation of styles and tempi	The student is unable to manipulate style and tempo changes when conducting.	The student makes minor style and tempo changes in their conducting but the changes are unclear and performers are unable to follow these changes.	The student is able to make style and tempo changes when conducting. However, the changes are poorly cued so that performers have trouble following the changes.	The student is able to make style and tempo changes when conducting. The cues given to performers are sometimes clear.	The student is able to make style and tempo changes when conducting. The cues given to performers are generally clear.	The student is able to make style and tempo changes when conducting. The cues given to performers are clear and musical.
Starting/Stopping/ Handling of fermatas	The student has no understanding or ability to start and stop performers. There is no understanding or ability to handle fermatas.	The student is able to start and stop performers but this is done poorly and inconsistently. Cutoffs of fermatas and the continuation/beginning of a new phrase is unclear.	The student is able to start and stop performers with some consistency and fermatas are sometimes handled with clarity.	The student is generally able to start and stop performers with consistency and clarity. Prep beats are given appropriately and cut-offs are generally clear. Fermatas are frequently handled with clarity.	The student is able to start and stop performers with consistency and clarity. Fermatas are generally handled with clarity and consistency.	The student starts and stops performers consistently and musically and fermatas are handled appropriately and musically.

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