Eastman School of Music

Student Learner Assessment Report

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TABLE OF CONTENTS

I. Introduction 1

II. Mission, Accreditation and Baccalaureate Degrees 1

A. Mission 1-2

B. Accreditation 2

C. Baccalaureate Degrees 2

III. Specific Student Learner Goals 2-9

A. Overarching Goals 3

B. Plan for Assessment of Overarching Goals 3

1. Sight Singing 3

2. Keyboard Competency 3

3. Composition and Improvisation 3

4. FWS 121 Presentation 3-4

5. FWS 121 Written Assignments 4

C. Program Specific Goals 4

D. Plan for Assessment of Program Specific Goals 4-9

1. Applied Music (AMU) 4-5

2. Composition (CMP) 5-6

3. Jazz Studies and Contemporary Media (JCM) 6

4. Musical Arts (MUA) 6-7

5. Music Education (MUE) 7-8

6. Music Theory (TH) 8-9

IV. Using Results to Improve Teaching and Learning 9-10

V. Goals for the Subsequent Report 10

APPENDICES 11-35

Appendix A: Eastman Departmental Statements of Purpose 11-16

Appendix B: Overarching Undergraduate Student Learner Goals 17-18

Appendix C: Undergraduate Program Specific Learner Goals 19-22

Applied Music (AMU) 19

Composition (CMP) 19

Jazz Studies and Contemporary Media (JCM) 19-20
Musical Arts (MUA) 20
Music Education (MUE) 20-22
Music Theory (TH) 22

Appendix D: Summary of Learning Outcomes, Opportunities and Assessment Methods 23-36

Table 1: Overarching – Common Body of Knowledge and Skills (All Bachelor of Music programs) 23-26
Table 2: Overarching – General Studies (All Bachelor of Music programs) 27
Table 3: BM AMU Program Specific Essential Competencies, Experience and Opportunities 28
Table 4: BM CMP Program Specific Essential Competencies, Experience and Opportunities 29
Table 5: BM JCM Program Specific Essential Competencies, Experience and Opportunities 30
Table 6: BM MUA Program Specific Essential Competencies, Experience and Opportunities 31
Table 7: BM MUE Program Specific Essential Competencies, Experience and Opportunities 32-35
Table 8: BM TH Program Specific Essential Competencies, Experience and Opportunities 36

I. Introduction

Music schools and conservatories have intrinsic methods of assessment. Students are assessed daily in auditions, lessons, ensembles, performances, through competitions, seating auditions, juries, capstone projects, and proficiency examinations. Although significant assessment is ongoing and is a strong component of our institutional culture, data have not been systematically identified, gathered or analyzed. In this first report, the mission, goals and objectives of the Eastman School of Music's undergraduate programs are enumerated, the specific learner outcomes as derived from the National Associate of Schools of Music's Bachelor of Music Competencies are given and the standard methods in which assessment is performed are defined. How data will be aggregated, analyzed, and disseminated at the program and school levels has not yet been clearly identified, however conversations are on this topic are ongoing. Finally, goals for the next two reports are articulated.

II. Mission, Accreditation and Baccalaureate Degrees

Industrialist and philanthropist, George Eastman, founded the Eastman School of Music in 1921. From its inception, the School's mission was uniquely different from the prevalent European conservatory models of the time, which narrowly focused on the art of making music. The Eastman School model of a high level musical training coupled with a liberal arts education is now the standard practice in musical higher education.

Rush Rhees, then President of the University, spoke at the national conference of the MTNA in December 1921, on behalf of George Eastman:

> In scope the undertaking is broad and comprehensive. As a University school of music its attention will be directed to the thorough training of candidates for the degree Bachelor of Music. … This work in the School of Music will provide for concentration in musical theory, piano, voice, cello or other instruments, as demand may indicate, as well as in the training for supervision of public school music. … The distinctive characteristic of this Eastman School of Music is that it is given to the University for the advancement of musical interest, knowledge and appreciation in the community at large.

These Eastman traditions have grown and expanded through its history, but its essential mission remains. At faculty meetings in 2000 and early 2001, a written mission statement was adopted.

A. Mission Statement of the Eastman School of Music

The Eastman School of Music strives

- to give the student an intensive professional education in his or her musical discipline;
- to prepare each student with a solid foundation in music and an expansive education in the liberal arts;

- to develop an informed and inquiring mind that enables each graduate to engage the fundamental issues of his or her art and to become an effective cultural leader in society;
- and, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages.

We have institutionally derived four key points from this mission on which decisions are made, our curriculum is centered, and our institution promotes as essential to the core of our activities: *musicianship, scholarship, leadership* and *community.*

Within the organization, the 13 academic departments have each generated a "Statement of Purpose" in order to guide and focus their work. These statements are included as *Appendix A: Eastman Department Statements of Purpose.*

B. Accreditation

The degree programs of the Eastman School of Music have been accredited by the National Association of Schools of Music (NASM) since 1928, and The National Council for the Accreditation of Teacher Education (NCATE) since 2004.

C. Baccalaureate Degrees

The Bachelor of Music (B.M.) degree is the only undergraduate degree offered at the Eastman School of Music. Students matriculated into Eastman's B.M. are accepted directly into their major upon entering the school. These majors include performance (Applied Music – AMU), Jazz and Contemporary Media (JCM), Music Education (MUE), Music Theory (TH), Composition (CMP), and the Musical Arts Major (MUA).

Students may earn a Bachelor of Music degree in Applied Music in one of several possible instruments: Guitar, Harp, Piano, Organ, Strings (Violin, Viola, 'Cello, or Double Bass), Voice, or Winds/Brass/Percussion (Bassoon, Clarinet, Flute, Oboe, Saxophone, Euphonium, Horn, Trombone, Trumpet, Tuba and Percussion). Bachelor of Music degrees in Jazz and Contemporary Media are available in both performance (Trumpet, Saxophone, Trombone, Piano, Double Bass, Guitar and Drum Set) or in writing skills. Students whose primary major is Composition, Music Theory or Music Education also study applied music on one of the instruments listed above. Students in the Musical Arts Major add the major to their current program of study.

III. Specific Student Learner Goals

NASM has designated specific learner competencies for each of our majors with the exception of the Musical Arts Major (MUA). MUA goals were developed by the committee that oversees the progress of all students in the program. While some of the goals are overarching for all of the undergraduate programs, others are specific to the majors.

A. Overarching Goals

The overarching goals for the Bachelor of Music program are in two categories. The Common Body of Knowledge and Skills component addresses six major areas: Performance, Musicianship Skills and Analysis, Composition and Improvisation, History and Repertory, Technology and Synthesis. The General Studies competencies address issues such as reading, writing and critical thinking, all of which assist in the development of the total musician. The overarching goals, as derived from the NASM Handbook 2009-2010, December 2009 Edition, are listed in *Appendix B: Undergraduate Overarching Student Learner Goals.*

B. Plan for Assessment of Overarching Goals

In the first year of an organized program of student learner goal assessment, the following have been identified as opportunities for Eastman to begin to gauge the competency of students in their programs of study.

1. **Sight singing –** Overarching goal 1.1.c. indicates "Students must acquire and demonstrate the ability to read at sight with fluency demonstrating both general musicianship, and in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration." Student's skills in sight singing are regularly assessed within the core aural music theory curriculum, specifically TH 161-162, TH 261-262 and TH 205. Sight singing examinations are assessed by a rubric in the courses. Data will be collected to ensure that students are progressing through this competency.

2. **Keyboard Competency –** Keyboard competency, goal 1.1.e., is assessed through the Keyboard Placement Auditions during orientation, Proficiency Examinations and Piano Class Courses. In each of these scenarios, specific learner goals for each level of piano class are clearly defined. Until students can fulfill these requirements, they cannot move forward in the sequence. Although all of these mechanisms are in place, there is currently no mechanism for the collection of data or a longitudinal examination of the process. Data collection will begin during the 2010/2011 academic year and will continue indefinitely.

3. **Composition and Improvisation –** Overarching goal 1.3 asks that students create original music or improvise both extemporaneously or in written form. Students are regularly assessed for compositional skills in the written theory core (TH 101-102, 201-202 and 205) and are assessed for improvisational skills in the aural theory core (TH 162, 261-262) through embedded assignments and examination questions evaluated with a rubric. Data collection will begin during the 2010/2011 academic year and will continue indefinitely.

4. **FWS 121 Presentation –** One of the components of the Freshman Writing Seminar is a graded presentation on an individual research topic which will assess goal 2.1. This presentation synthesizes thinking, speaking and writing

clearly and effectively. The FWS faculty is working to develop a rubric for this presentation that will be in place before the presentations occur in the fall 2010 semester.

5. **FWS 121 Written Assignments –** Goals 2.1 and 2.2 are assessed in the Freshman Writing Seminar. Throughout the course of the semester, students in the FWS courses submit a total of 6 drafts of 5-7 pages. The FWS faculty is working to develop a rubric for assessing the writing assignments in the course. When developed, it would be possible to assess a student's development throughout the course.

C. Program Specific Goals

Program Specific Goals are defined in *Appendix C: Undergraduate Program Specific Learner Goals*. With the exception of the goals for Music Education, these are all derived from the NASM goals. The Music Education goals were derived from standards articulated by the Interstate New Teacher Assessment and Support Consortium (INTASC), the Eastman Music Education conceptual frameworks, the National Council for the Accreditation of Teacher Education (NCATE) and the New York State Education Department (NYSED). The proficiencies are consonant with those expected of probationary music teachers in local school districts.

All of the undergraduate learner goals, the curricular opportunities to learn these skills, and how the student's mastery of this goal is currently assessed are listed as part of *Appendix D: Summary of Learning Outcomes, Opportunities and Assessment Methods*.

D. Plan for Assessment of Program Specific Goals

1. Applied Music (AMU)

a. **Admission Audition –** (Goal 1.1) All students admitted to Eastman must perform a successful audition on the their primary instrument. Students are assessed on their technique, musicality and potential. Data is collected every year on the audition process, however it has not been previously included in any longitudinal evaluation of the students. Although it is recognized that an admissions audition on it's own is not a form of student learner assessment, it is a baseline for the abilities of all of our students upon entrance and a starting point for tracking many of the other student learner goals.

b. **Jury –**(Goal 1.1.a, 1.1.b, 1.1.d, 1.1.f, AMU 3.1, AMU 3.2, AMU 3.3) One of the most universal methods of assessments in a music school or conservatory is the performance jury. In the third week of April, almost every undergraduate student is required to perform prepared repertoire in front of a panel of the faculty from their individual department. Students are assessed on the basis of what is important to their specific departments, for example, technique, breath management, repertoire,

musical considerations, etc. Faculty prepare written evaluations of the student's performance, which will be qualitatively assessed. In consultation with each performance area department chair, jury sheets are being slightly changed to include the skills that are most vital for that instrument or group of instruments. Most departments will have very little to do in this respect. Qualitative data will be collected and assessed on a longitudinal basis.

c. **Sophomore Jury –** (Goal 1.1.a, 1.1.b, 1.1.d, 1.1.f, 1.6, AMU 3.1, AMU 3.2, AMU 3.3) Students must successfully complete a Sophomore Jury, which is sometimes called a barrier jury. Although the specific criteria are variable for each department, performance students are expected to perform at a high level by this time in their matriculation. Failure to pass the sophomore jury will result in dismissal from the degree program. The Sophomore Jury will be a primary point of assessment. Qualitative data will be collected and examined for meaningful outcomes.

d. **Senior Recital –** (Goal 1.1.a, 1.1.b, 1.1.d, 1.6, AMU 3.1, AMU 3.2, AMU 3.3) The Senior Recital is the culminating, capstone event in the Applied Music student's Bachelor of Music program. A committee of three faculty members in the student's instrumental area attends, evaluates and grades the recital. Data on senior recitals is not currently collected, however conversations regarding the feasibility of this form of collection are underway.

2. Composition (CMP)

a. **Admission Review –** (Goal 1.1, CMP 3.1) All composition applicants must submit a minimum of 3 scores (maximum of 4) for review by the composition faculty. Recordings of composed works are encouraged, but not required. Following review by the composition faculty, a limited number of applicants will be invited to Rochester for a final interview with the composition faculty. Applicants who are invited to interview in Rochester will be required to audition on an instrument or voice. Only candidates who are admissible on their primary instruments are admitted to the Bachelor of Music in Composition degree. Data on applicants and those who matriculate is collected yearly. Although it is recognized that an admission review on it's own is not a form of student learner assessment, it is a baseline for the abilities of all of our students upon entrance and a starting point for tracking many of the other student learner goals.

b. **Sophomore Barrier Examination –** (CMP 3.1, CMP 3.2, CMP 3.3) In the student's fourth semester of study, the Sophomore Barrier Exam evaluates three completed original compositions for creativity and professionalism. It is highly recommended that students also supply recordings of the compositions. Student's productive output and their

potential is evaluated by all of the composition faculty. Students are given the results aurally. Conversations regarding collectable data are ongoing.

3. **Jazz Studies and Contemporary Media (JCM)**

   a. **Admission Audition –** (Goal 1.1) All students admitted to Eastman must perform a successful audition on the their primary instrument. Students are assessed on their technique, musicality and potential. Data is collected every year on the audition process, however it has not been previously included in any longitudinal evaluation of the students. Although it is recognized that an admissions audition on it's own is not a form of student learner assessment, it is a baseline for the abilities of all of our students upon entrance and a starting point for tracking many of the other student learner goals.

   b. **Jury –** (Goal 1.1.a, 1.1.b, 1.1.d, 1.1.f, JCM 3.1, JCM 3.2, JCM 3.3) Like the performance major, JCM students perform performance juries during the third week of April every year. Students are assessed for JCM on the basis improvisations, skills and repertoire. Freshman students, and in some cases, sophomores, also perform a classical jury. Faculty members prepare written evaluations of the student's performance, which will be qualitatively assessed.

   c. **Sophomore Jury –** (Goal 1.1.a, 1.1.b, 1.1.d, 1.1.f, 1.6, JCM 3.1, JCM 3.2, JCM 3.3) Students must successfully complete a Sophomore Jury, which is sometimes called a barrier jury. Although the specific criteria are variable for each instrument, JCM students are expected to perform at a high level by this time in their matriculation. Failure to pass the sophomore jury will result in dismissal from the degree program. The Sophomore Jury will be a primary point of assessment. Qualitative data will be collected and examined for meaningful outcomes.

   d. **Senior Recital –** (Goal 1.1.a, 1.1.b, 1.1.d, 1.6, JCM 3.1, JCM 3.2, JCM 3.3, JCM 3.4) The Senior Recital is the culminating, capstone event in the Applied Music student's Bachelor of Music program. A committee of three faculty in the student's instrumental area attends, evaluates and grades the recital.

4. **Musical Arts (MUA)**

   a. **Admission Portfolio and Interview –** (Goal MUA 3.1) Students are admitted into the Musical Arts Major in the spring of their sophomore year. Students are asked to submit an application, a transcript, three letters of recommendation, an essay, and are interviewed by the committee. The process is rigorous and well documented. The committee will work toward documenting the process in a meaningful way so that qualitative assessment can be done.

b. **Senior Project –** (Goal MUA 3.1, MUA 3.2, MUA 3.3)The senior project is the culmination of BM MUA study. As such, it must be a substantial and original work that integrates the experience and education of the student. It should blend performance and academic interests with professional preparation. Creative and enterprising projects are strongly preferred, and they may include one or more non-musical, cross-disciplinary components. The project may incorporate such diverse elements as outreach, internships, and performance or video art.

There are two components to the senior project:

- A final written document that provides a project overview, includes goals and methodologies, and summarizes and interprets the results is required;
- A significant public presentation of the project must be given, either at an annual colloquium or as a separate event.

Students are assessed qualitatively on the written document and the public presentation by a committee of faculty members including the student's project advisor.

5. **Music Education (MUE) –** All MUE documents are available upon request.

a. **Admission Summary Evaluation –** (Goal 1.1.a, 1.1.c, 1.1.e, 1.2.a., MUE 3.1) At the point of admission into the department, a student's Musical Preparation, Teaching/Leadership Preparation, Communication and Interpersonal Skills, and Musicianship skills are assessed on a rubric. In addition, the student's SAT score, high school GPA, musicianship assessment score, theory test score, and the results of the performance audition are evaluated. Based on the strength of this overall review, a student is admitted into the program. Three years of data is currently available to evaluate and longitudinally examine. Data will continue to be collected and assessed yearly.

b. **Sophomore Qualifications Review** - (Goal 1.1.a, 1.1.c, 1.1.e, 1.2.a., MUE 3.1) The Music Education Department evaluates the progress of its teacher preparation candidates in terms of their standards outlined in Appendix D, Table 5. Student's work in individual courses is consistently examined, and progress is evaluated for all Music Education students at the conclusion of each semester. The Sophomore Qualification Review is designed to provide the faculty information regarding the development of students' content knowledge and skills (musicianship). Each sophomore must demonstrate the following skills, which will be recorded on video:

1) reading rhythm patterns, with or without syllables
2) reading tonal patterns, with or without syllables
3) reading major and minor melodies, with or without syllables
4) harmonizing a folk melody (provided) at the keyboard

5) improvising using the primary instrument; the improvisation should be based on the harmonic progression of the tune provided.
6) Performing an accompaniment (using both right and left hands) while singing 1) "Happy Birthday" and 2) "America" (also called "My Country 'Tis of Thee"). Notation can be used for this performance. A two-measure introduction must be included.

Assessment is based on a detailed rubric. Data has been collected for 3 years, and will continue to be collected and assessed yearly.

c. **Pre-Internship Review –** (All MUE Goals) The Music Education Pre Internship Review is designed to provide the faculty with information on the development of teaching skills and dispositions. It consists of a portfolio that should be submitted no later than February 1st generally one semester (in some cases, eleven months) before the students teaching internship begins.

The portfolio consists of the following items:
1) Resume
2) Teacher recommendation
3) Evidence of successful music teaching

Two music education faculty members will examine the portfolio and will use a rubric to assess the student's proficiency as a music educator. Any student whose proficiency is rated insufficient overall (by both evaluators) may be removed from the music education major. Any student whose proficiency is rated emergent overall (by both evaluators) may be asked to undertake additional work prior to being placed for the student teaching internship. The first year of the data collection for the Pre-Internship Review was the 2009/2010 academic year. Data will continue to be collected and assessed yearly.

d. **Summative Evaluation –** (All MUE Goals) The Music Education Summative Evaluation provides an assessment of the capstone experience for the degree program, student teaching. Students are evaluated on a rubric to assess the student teacher's proficiencies, and a narrative description of the student teacher's development is incorporated. The list of proficiencies includes all of the skills, dispositions and knowledge that Eastman believes teacher candidates must have to become successful educators. Data from this assessment has been collected for 3 years, and will continue to be collected and evaluated yearly to assess whether students are meeting the competencies as anticipated.

6. Music Theory (TH)

a. **Admission Evaluation –** The Department of Theory is currently working to firmly establish admissions qualifications for the BM TH degree. It is anticipated that these competencies will be in place before November 1, 2010.

b. **Sophomore Barrier Examination –** (Goal TH 3.1, TH 3.2, TH 3.3) The Department of Theory is working to develop competencies for a sophomore barrier examination. It is anticipated that these competencies will be in place before November 1, 2010.

c. **Senior Thesis –** (Goal TH 3.1, TH 3.2, TH 3.3, TH 3.4) Students are assessed through a two-semester sequence of courses and requirements designed as preparation for graduate school in music theory. To accomplish this, the first semester focuses on bibliographic and research skills, with the goal that students will develop a topic, thesis, and proposal for their senior thesis project. In the second semester, students complete work on their undergraduate thesis. Assessment will be in two parts. First, a committee of Theory faculty evaluates the thesis itself. Second, students present and discuss their work to the Eastman community.

   The Department of Theory is working to codify the rubric for both the written and aural presentations to make both meaning assessment vehicles.

IV. **Using Results to Improve Teaching and Learning**

Although there are no firm plans to aggregate, analyze or disseminate the results of the assessment vehicles, conversations are ongoing about the most effective, meaningful mechanisms for doing so. Since a great deal of the data from the Eastman School is qualitative, much of the information will require subjective, professional judgment rather, than statistical analysis to decide whether student performance results are acceptable. Department Chairs will need to be involved in this process, as it would be inappropriate for the assessment liaison impose analyses of their departments or degree programs. As this process proceeds, specific timelines and expectations for Department Chair input will need to established.

In the interim, the conversation about student learner goals has identified several issues that either need to be clarified for students or course policies that need definition.

- There have been no clear standards in the Music Theory department for either the admission evaluation or the sophomore barrier examination. In response to the questions about student learner assessment, standards have been identified and are in the process of being reviewed by the entire department. Special thanks to Dr. William Marvin, the undergraduate Music Theory advisor, for taking ownership of this process.

- Various performance areas are examining their jury evaluation forms to ensure that they are as effective as possible. Special thanks to Alan Harris and James VanDemark, Co-Chairs of the String Department, John Hunt, Chair of the Winds, Brass and Percussion Department, and Steven Daigle, Chair of the Voice and Opera Department.

- The piano department led by Doug Humphreys is in the process of examining their Sophomore Jury requirements to incorporate more specific policies on the performance of scales. This conversation is in process. Additionally, Professor Humphreys tells me that he has planned for several years to put together a piano department handbook, specifically articulating all of the policies and expectations of the department. In response to the student learner assessment project, he plans to work on this project during the summer of 2010.

- The Coordinator of the Freshman Writing Seminar Program, Dr. Jonathan Baldo, has planned for many years to develop clear grading strategies for the FWS 121 Presentation and the Writing Assignments. In consultation with the regular instructors for the course, Dr. Baldo will develop grading rubrics for both of the aforementioned assignments in the FWS 121 course during the summer of 2010.

All of these improvements in clarifying expectations for students have been the result of thoughtful and reflective conversations with the Department Chairs and other interested parties during the spring 2010 semester.

V. Goals for the subsequent report (November 2010)

November 2010

1. Undergraduate assessment vehicles will continue to be defined and preparations for collection of data will begin. Data collection for most of the overarching competencies will be during the fall 2010 semester, including proficiency and placement examinations for keyboard and music theory.
2. Work will continue with individual departments to clarify expectations for student's learning and how assessment can demonstrate these traits.
3. The methodology in which data will be aggregated, analyzed and disseminated will be made clearer.
4. Student leaner goals for the M.A., M.M., D.M.A. and Ph.D. programs will be indentified and a structural framework for assessment will be identified.
5. Some longitudinal admissions data will be collected, analyzed and evaluated.
6. The clarification of expectations in the departments listed in *IV. Using Results to Improve Teaching and Learning* should be established prior to the November report.

April 2011

1. Data from the fall 2010 semester will be examined.
2. Collection of data from the spring 2011 semester will be ongoing in April 2011. It is likely that the April report will be an interim document, while a more comprehensive evaluation will be available by June 1, 2011.

Appendix A: Eastman Departmental Statements of Purpose
(Rev. Spring 2010)

Chamber Music

The Chamber Music Department exists to support and encourage the performance of music for small ensembles of all types at the the highest standards of artistry and scholarship. To fulfill its mission the department:

- Develops and coordinates undergraduate and graduate course offerings and ensemble formation within and across applied departments—Strings, Keyboard, Winds, Brass, and Percussion, and Voice.
- Supports performance and analysis seminars across applied and academic departments such as Theory and Musicology.
- Creates and offers performance opportunities for student ensembles within the School and throughout the Rochester community, along with training for presenting effectively to audiences of all ages and levels of experience (Music for All).
- Prepares the highest achieving student ensembles for national and international chamber music competitions.
- Sponsors regular chamber music master classes by distinguished visiting artists and ensembles.
- Fosters the growth of strong communication, interpersonal, and entrepreneurial skills for working with colleagues in professional situations, starting in school and into future careers

Composition

The Composition Department of the Eastman School of Music has a primary responsibility for establishing conditions under which new music can be created, performed, and discussed. To this purpose, composition majors are provided with extensive private study with faculty composers, performance venues for the performance and recording of new works are facilitated, and classes and symposia are offered that address an array of specific issues of technique, literature, aesthetics, and philosophy. Within the school, the department exists as a haven of musical experimentalism, guided by the experience and taste of the faculty, that allows participation by students who compose, who perform new work, and who discuss all aspects of that which is "not yet" music.

Conducting and Ensembles

The Conducting and Ensembles Department seeks to educate instrumental and vocal students at the Eastman School in those skills necessary for performing ensemble music at the highest artistic levels. In addition, the Department trains a small number of talented young conductors at the graduate level to cope with the challenges of leading musical ensembles in the 21st century.

Eastman ensembles, including orchestras, wind ensembles, choral ensembles, opera, contemporary music ensembles and early music ensembles, rehearse and perform established masterworks from the widest possible range of styles and periods, and augment this standard repertoire with lesser known works of the highest quality including literature utilizing the most contemporary compositional techniques.

The Department offers unique opportunities for all-inclusive performance experiences through participation in personnel rotation in each of the major large ensembles. These rotation assignments are created by individual studio faculty and are administered by the Department coordinator.

Each large ensemble offers solo performance opportunities for selected student and faculty soloists. The concerto program process involves recommendations of repertoire by studio faculty and administration of the competitions by the performance departments.

The Conducting and Ensembles Department is a fully integrated department in which the conductors of individual repertoire disciplines meet and create the School's large ensemble concert and rehearsal calendar. This open and supportive collaborative effort, a trademark of the Eastman School for the past several decades, serves as a model for many similar performance departments in institutions throughout the United States and Canada.

Humanities

When industrialist and philanthropist George Eastman founded the School, he stressed the importance of training professional musicians to the highest performance standards, while providing them with a liberal education in a rich academic environment. The Eastman School expects all of its students to partake in a variety of academic disciplines, to develop strong intellectual perspectives, and to be able to voice these convincingly.

The undergraduate humanities curriculum enables students to reflect intelligently on their place in contemporary culture, and prepares them to assume roles of principled cultural leadership. Humanities department faculty offer courses in which students read widely, think critically, and learn to write effectively in a broad range of disciplines, including anthropology, English literature, history, religion, foreign languages and literatures, philosophy, American studies, women's studies, and film. Undergraduates majoring in musical arts choose a coherent concentration of courses from humanities, natural and social sciences, and music, as part of the curriculum for their major.

The humanities department encourages interested undergraduates to take advantage of courses offered in the College at the University of Rochester's River Campus. Graduate students, too, are urged to take courses through other schools of the University of Rochester. These include the College, the Margaret Warner Graduate School of Education and Human Development, and the Simon School of Business.

Jazz Studies and Contemporary Media

The Eastman School of Music Jazz Studies and Contemporary Media Department is committed to:

- educating the next generation of musicians who will shape the course of music in contemporary and future media;
- providing the most comprehensive and broadly-based jazz education in the world today;
- guiding each student toward the emergence of his/her artistic voice as performer, composer, arranger or teacher;
- promoting the broad spectrum of the jazz art form, spanning the great traditions of the past to the cutting edge discoveries of the present.

Music Education

Consistent with the overall mission of the Eastman School and standards articulated by the Interstate New Teacher Assessment and Support Consortium (INTASC), the National Council for the Accreditation of Teacher Education (NCATE) and New York State Education Department (NYSED), the Eastman Music Education department prepares students to become articulate leaders, to develop greater understanding of learning and teaching processes, and to develop broad perspectives of music and education in contemporary cultures.

Musicology

The Department of Musicology offers courses and opportunities for independent study that expose students to a wide range of musical repertories and helps them explore the historical and cultural contexts in which various types of music have been composed, performed, and understood. In the process, students develop critical reading and writing skills and become, as listeners and performers, more sensitive to structural, stylistic and social aspects of familiar and new repertoires. These enhanced skills will help them, as they move onward in their lives and careers, to select repertoire and build programs, to become more compelling performers, and to take leadership roles in both their specific musical "fields" and the larger, non-musical communities to which they will belong. The Musicology Department does not offer an undergraduate major in music history, although all undergraduates enroll for three semesters that survey the history of Western music. Students also take one elective among courses on a variety of topics, from music and politics in the 20th century, to postmodernism, to World Musics. A graduate major in Musicology is offered for the MA/PhD. Here students learn to master the tools and issues of musicological research, in order to prepare them for future careers as professors and publishing scholars. An MA in Ethnomusicology was also instituted in 2006, and students learn skills in ethnography as well as participate in world music ensembles such as the Gamelan Lila Muni and the Mbira Ensemble.

Everything that the Department of Musicology does to carry out these general aims is supported by the Eastman School's rich human and material resources. The

Department offers an extensive array of courses appropriate to the various degree programs that the School offers (BM, MM/MA, and DMA/PhD), as well as several distinct forms of independent study and thesis writing. In addition, faculty members interact directly with members of other departments. They pursue their own scholarly research, both for the benefit of their students and for the purpose of expanding and enriching the state of musical knowledge. They also maintain an active process of evaluation and self-evaluation.

Music Theory

Music theory plays a central role in the education of every Eastman student. The study of theory includes a wide range of subjects, from hands-on training in musical skills to advanced research on musical structure and music's cultural context. The goal of the Eastman theory department is not only to provide students with a solid technical foundation, but also to encourage their ongoing intellectual engagement with music as an art form. The department maintains the highest academic standards based on clear aims and learning outcomes at all levels, and on significance, originality and rigor in the research outputs of graduate students.

For undergraduates, the theory department provides a necessary grounding in musicianship and aural skills, as well as a scholarly exploration of "how music works" in a variety of repertoires. The five-term theory core is divided into written and aural areas and must be taken in sequence, with specific learning outcomes at each threshold. The theory major for undergraduates includes advanced coursework and a senior thesis, preparing students through sophisticated transferrable skills and professional knowledge.

Graduate students study history of theory and applied theory as well as practical skills and advanced music analysis, with a wide range of electives to support their professional training.

Applicable technology is incorporated at all learning levels.

Organ and Historical Keyboards

The organ faculty is dedicated to providing organ students enrolled in performance degree programs with the skills and musical understanding that will equip them to be leaders in their profession as church and synagogue musicians, educators, and concert/recording artists. To this end, the members of the organ faculty serve as role models and mentors.

The organ faculty recognizes the need for a diverse collection of instruments of the highest quality for the education and artistic development of organ students, and for the advancement of the organ art. The organ faculty is the primary advocate and advisor for organ building and instrument development at the Eastman School and the University of Rochester.

The organ faculty advocates for the curricular needs of organ students including keyboard harmony and improvisation skills, pedagogy, organ history and design, organ literature, performance practices, and secondary keyboard instrument study.

The organ faculty, in conjunction with other faculty, develops and supervises special instruction in the history, theory, and practice of sacred music as it relates to the vocational needs of organ students and others in the Eastman musical community.

The organ faculty assists organ students in finding employment appropriate to their abilities, both during their academic careers and after completion of degree programs. The faculty advises students on professional and ethical matters.

The organ faculty recognizes and addresses the needs of the larger musical community by providing opportunities for organ instruction, guest lectures, professional collaborations, research, and the sharing of resources to stimulate and enhance musical culture in Rochester.

The organ faculty recognizes that our work in Rochester has an effect on the musical culture of the entire country. To this end, we affirm the fact that our work here in teaching, research, performance, and instrument building, must be consistently at the highest international level.

Piano

The Piano faculty embraces the opportunity and obligation to serve as appropriate role models and mentors for its students. It is dedicated to providing piano students enrolled in performance degree programs with the skills and musical understanding which will equip them for careers as solo performers, collaborative artists, and teachers in the twenty-first century.

The piano faculty also acknowledges the talent and needs of piano students enrolled in other degree programs, such as composition and music education, and is dedicated to providing these students with the skills and musical understanding essential to their specific career goals.

The piano faculty also recognizes the musical and artistic needs of the broader University community. Through graduate teaching assistantships, it is committed to providing opportunities for piano instruction for those who would pursue such instruction for avocational and personal reasons, acknowledging the important role which awaits many of these students as advocates for the art of music in contemporary society.

The piano faculty respects the potential and achievement of all those who are pursuing piano study at the Eastman School of Music, and acknowledges the invaluable contribution which they make to the broader community and society at large.

Strings

The mission of Eastman's String Department is to assist pre-professional string students to realize their full artistic potential as musicians and instrumentalists and to prepare them for the variety of career paths in the 21st Century as performers (solo, chamber music, orchestral) and teachers (collegiate, secondary, and private studio.)

Our specific curriculum focuses on studio lessons and classes with performing artist faculty, orchestral and chamber music training. In addition, we offer classes in instrumental history and literature, pedagogy, fingerboard harmony, and repertoire.

Voice and Opera

The Voice and Opera Department is dedicated to educating the finest vocal performers, teachers, and knowledgeable musicians in the world. While an operatic career may be the primary focus of most students pursuing degrees in Vocal Performance, the curricula acknowledges the necessity for singers to be versatile, artistically creative, and technically secure in order to compete in today's market place. Standard opera, operetta and musical theater repertoire, all in both full production with orchestra and scenes, provide the ideal diverse laboratory for learning theatrical techniques and stage repertory. Wide-ranging choral ensembles acquaint students with a diversity of great music and varying styles both as choristers and oratorio soloists. Private lessons, solo, and chamber music coachings give students a background in the world's great solo vocal literature and the techniques to keep this literature alive as performers. Courses in pedagogy provide relevant information for the singer and pedagogical techniques for the aspiring teacher. Courses in diction, foreign languages, music history, music theory, and the humanities permit students to develop as complete musicians prepared to take their place among the world's great performers, teachers and literate musicians. These offerings are open both to undergraduate and graduate students, though the emphasis may change from one degree to another.

Winds, Brass, Percussion

The faculty of the Woodwind, Brass and Percussion Department strives to:

- impart to each student the fundamentals of musicianship in the private music studio on their respective instruments;
- instill fluency in the art of musicianship through the study of posture, breathing, tone production, intonation-ear acuity, rhythm, phrasing, musical styles, sight-reading, and literature;
- develop a sense of artistic integrity and ease in performance through the various performing ensembles, recitals and master classes; and
- prepare each student for his or her future as a professional musician.

Appendix B: Undergraduate Overarching Student Learner Goals

1. Common Body of Knowledge and Skills

1.1 **Performance**. Students must acquire and demonstrate:

1.1.a. Technical skills requisite for artistic self-expressions in at least on major performance area at a level appropriate for the particular music concentration.

1.1.b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.

1.1.c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.

1.1.d. Knowledge and skills sufficient for work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills appropriate to the particular music concentration.

1.1.e. Keyboard competency.

1.1.f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied in both size and nature.

1.2. **Musicianship Skills and Analysis.** Students must acquire and demonstrate:

1.2.a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

1.2.b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

1.2.c. The ability to place music in historical, cultural, and stylistic contexts.

1.3. **Composition and Improvisation.** Students must acquire and demonstrate a rudimentary capacity to create derivation or original music both extemporaneously and in written form.

1.4. **History and Repertory.** Students must acquire and demonstrate a basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.

1.5. **Technology.** Students must acquire and demonstrate the ability to use technologies current to their area of specialization.

1.6. **Synthesis.** While synthesis is a life-long process, by the end of undergraduate study, students must be able to work on musical problems by combining, as appropriate to the issue, their capacities in performance; aural, verbal and visual analysis; composition and improvisation; history and repertory; and technology.

2. General Studies. Students holding a professional undergraduate degree in music are expected to acquire and demonstrate:

2.1 The ability to think, speak, and write clearly and effectively.

2.2 An informed acquaintance with fields of study beyond music such asthose in the arts and humanities, the natural and physical sciences, and the social sciences.

2.3 A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

2.4 Awareness that multiple disciplinary perspectives and techniques areavailable to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

2.5. The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

Appendix C: Undergraduate Program Specific Learner Goals

Applied Music (AMU)

3. **Essential Competencies, Experiences, and Opportunities.** Students must acquire and demonstrate:

   3.1. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy

   3.2. For performance majors in voice, the study and use of foreign languages and diction are essential.

   3.3. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

Composition (CMP)

3. **Essential Competencies, Experiences, and Opportunities.** Students must acquire and demonstrate:

   3.1. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.

   3.2. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

   3.3. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

Jazz Studies and Contemporary Media (JCM)

3. **Essential Competencies, Experiences, and Opportunities.** Students must acquire and demonstrate:

   3.1. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.

   3.2. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field-

work, and similar experiences are strongly encouraged.

3.3. Opportunities to hear fully realized performances of the student's original compositions and/or arrangements; public presentation is an essential experience.

3.4. Solo and ensemble experiences in a variety of settings. A senior recital is and a junior recital is recommended.

Musical Arts (MUA)

3. Essential Competencies, Experiences, and Opportunities. Students must acquire and demonstrate:

3.1 Students must demonstrate their ability to use spoken and written language, research techniques, and applicable technologies.

3.2 Students must demonstrate knowledge of an academic subject that is wide-ranging and possibly cross-disciplinary, that would generally not possible within the structured requirements of other majors at Eastman.

3.3 Students must develop, write and present a senior thesis on the academic subject of their choosing.

Music Education (MUE)

1. Content Principle: The music teacher candidate is an expert musician, understands the central concepts and structure of music and can create learning experiences that make music meaningful for all students.

   1.1 Candidate is an expert musician, consistent with professional and New York State music standards.

   1.2 Candidate is familiar with the principles and concepts delineated in professional, New York and Eastman School standards, and their implications for curricular and instructional decisions.

   1.3 Candidate is an appropriate and proficient musical model.

   1.4 Candidate demonstrates appropriate and proficient use of the keyboard.

   1.5 Candidate demonstrates and uses other instruments appropriately and effectively.

2. Socio-Cultural Learning Principle: The music teacher candidate believes that all human beings have musical potential and can provide learning opportunities that support all students' growth. The teacher candidate understands that musical practices are socially and culturally embedded and honors all students' prior knowledge and practices.

   2.1 Candidate clearly and consistently organizes for student learning.

2.2 Candidate makes expectations clear to students.

2.3 Candidate optimizes instructional time.

2.4 Candidate understands that musical practices are socially an culturally embedded, so s/he models and promotes respectful interactions.

2.5 Candidate understands that musical practices are socially and culturally embedded, so s/he provides music learning opportunities that draw on students' prior knowledge and experience.

2.6 Candidate is able to select age- and skill-appropriate repertoire.

2.7 Candidate is able to differentiate instruction, especially for students with special needs.

3. Assessment Principle: The music teacher candidate understands and uses formal and informal assessment strategies to inform instruction and provide meaningful feedback to students. Assessment is embedded in real music learning activities.

3.1 Candidate understands the multiple purposes of assessment and is familiar with a variety of assessment strategies, their purposes and potential uses.

3.2 Candidate employs a variety of formal and informal assessment strategies in the music classroom, including some that are embedded in real music learning activities.

3.3 Candidate is able to provide frequent, accurate and specific feedback to students.

4. Professional Practice Principle: The music teacher candidate is a reflective practitioner who has a good sense of the empirical and philosophical research that supports music education, as well as a knowledge of best practices, and makes plans for continuing improvement in light of that understanding.

4.1 Candidate dresses professionally.

4.2 Candidate honors all professional commitments

4.3 Candidate thoughtfully and accurately identifies the strengths and weaknesses of his/her own teaching.

4.4 Candidate reflects on his/her teaching experiences, makes plans for continuing improvement, and models life-long learning.

4.5 Candidate welcomes constructive feedback from the cooperating teacher, building administrators, students and others.

5. Community Principle: The music teacher candidate understands relationships between schools and other sources of music learning, such as families, institutions of worship, and community centers.

5.1 Candidate interacts positively and productively with students' parents and caregivers.

5.2 Candidate interacts collegially with other teachers and staff.

5.3 Candidate is productively involved in non-instructional professional activities.

Music Theory (TH)

3. **Essential Competencies, Experiences, and Opportunities.** Students must acquire and demonstrate:

   3.1. Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.

   3.2. An understanding of the relationships between theory and composition. This includes original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.

   3.3. Ability to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.

   3.4. An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.

Appendix D: Summary of Learning Outcomes, Opportunities and Assessment Methods

Table 1. Overarching – Common Body of Knowledge and Skills (All Bachelor of Music programs)

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Overarching – Common Body of Knowledge and Skills			
1.1. **Performance.** Students must acquire and demonstrate:			
1.1.a. Technical skills requisite for artistic self-expressions in at least on major performance area at a level appropriate for the particular music concentration.	Musicianship	Applied Study (160) Secondary Study (130)	Audition, Jury Soph. Barrier Jury Senior Recital Studio Performance Weekly lessons Ensemble Auditions Concerto Competitions Embedded Assignments
1.1.b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Musicianship and Scholarship	Applied Study (160) CHB 232-233 KBD 211-213 GTC 201-202	Performance Jury Soph. Barrier Jury Senior Recital Studio Performance Weekly lessons Embedded Assignments
1.1.c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular	Musicianship	TH 161-162, 261-262, 205 KBD 111-112 KBD 201-202	Sight singing examinations tied to a rubric in TH 161-162, 261-262 and 205.

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
music concentration.			
1.1.d. Knowledge and skills sufficient for work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills appropriate to the particular music concentration.	Musicianship and Leadership	ACY 100 ENS 100, 120, 120A ENS 200 CHB 181-182 CHB 281-282 OP 209-210 OP 211-212	All Juries Senior Recital, Rehearsals, Public Performances Music for All
1.1.e. Keyboard competency.	Musicianship	PCL 101-106	KBD Audition Piano Class Courses Proficiency Exams
1.1.f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied in both size and nature.	Musicianship and Community	ACY 100 ENS 100, 120, 120A ENS 200 CHB 181-182 CHB 281-282 OP 209-210 OP 211-212	Senior Recital Juries, Rehearsals Public Performances Music for All
1.2. **Musicianship Skills and Analysis.** Students must acquire and demonstrate:			
1.2.a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in	Musicianship and Scholarship	TH 101-102, 161-162, 201-202, 261-262, and TH 205	Aural Diction Written Theory Exams Embedded Assignments Theory papers in 201&202

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
aural, verbal, and visual analyses, and the ability to take aural dictation.			
1.2.b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	Musicianship and Scholarship	TH 101-102, 161-162, 201-202, 261-262, 205; MHS 121-123	
1.2.c. The ability to place music in historical, cultural, and stylistic contexts.	Musicianship and Scholarship	TH 101-102, 201-202, 205 MHS 121-123	Embedded Assignment Written Assignments Presentations
1.3. **Composition and Improvisation**. Students must acquire and demonstrate a rudimentary capacity to create derivation or original music both extemporaneously and in written form.	Musicianship	Composition: TH 101-102, 201-202, and TH 205 Improvisation: TH 161-162, TH 261-262 and TH 205 KBD 201-204 KBD 205-206 TH 475-476 JCM 251-252 JCM 201-202 JCM 205-206, Functional Jazz Piano GTR 220 TH 475-476	Composition: Specific Composition assignments with a rubric. Improvisation: Specific examination questions tied to a rubric.
1.4. **History and Repertory.** Students must acquire and demonstrate a	Scholarship	MHS 121, 122, and 123	Embedded Assignment Written Assignments Presentations

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.			
1.5. **Technology.** Students must acquire and demonstrate the ability to use technologies current to their area of specialization.	Scholarship	ALC 210 (various topics); CMP 225-226, CMP 280; MUE 212	
1.6. **Synthesis.** While synthesis is a life-long process, by the end of undergraduate study, students must be able to work on musical problems by combining, as appropriate to the issue, their capacities in performance; aural, verbal and visual analysis; composition and improvisation; history and repertory; and technology.	Musicianship, Scholarship and Leadership	All students are required to demonstrate through a capstone experience their ability to being to work on musical problems through synthesizing all of the previous goals. The capstone experiences are as follows: performance - senior recital, theory - senior thesis, composition - the presentation of an original major chamber work, music education - student teaching.	Capstone projects

Table 2. Overarching - General Studies (All Bachelor of Music programs)

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Overarching – General Studies			
2. GENERAL STUDIES COMPETENCIES. Students holding a professional undergraduate degree in music are expected to have:			
2.1. The ability to think, speak, and write clearly and effectively.	Scholarship	FWS 121 Humanities electives MHS 121-123 TH	* FWS 121 presentation of original research graded on a rubric * FWS 121 written papers (6 drafts of 5-7 pages)
2.2. An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Scholarship	FWS 121; Humanities electives	Assessed in the student's elective courses.
2.3. A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.	Scholarship	Humanities electives MHS 121-123	Assessed in the student's elective courses.
2.4. Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.	Scholarship	FWS 121; Humanities electives MHS 121-123	Assessed in the student's elective courses.
2.5. The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	Scholarship	FWS 121; Humanities electives	Embedded assignments in the FWS courses (library research) assessed by a rubric.

Table 3: BM AMU Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Program Specific – Essential Competencies, Experiences, and Opportunities (BM AMU)			
3. ESSENTIAL COMPETENCIES, EXPERIENCE and OPPORTUNITIES (Performance)			
3.1. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	Musicianship	(1) Applied Music, Ensembles, Chamber Music, Lyric Opera Theater (2) Solo and Ensemble Literature: Applied Music, Large Ensembles, Chamber Music, Opera Theater, Repertoire Courses (3) Fundamentals of Pedagogy: GTC 210-Guitar Pedagogy, PED 210-211: Harp Pedagogy, JCM 218: Jazz Pedagogy, PED 281-282: Voice Pedagogy, MUE 285-286: String Pedagogy, PED 261-262: Piano Pedagogy, PED 239: Organ Pedagogy, various Music Education Courses that discuss K-12 pedagogy.	Audition Juries Sophomore Jury Recital Opera Performances Ensemble Performances Chamber Music Pedagogy Course Practica
3.2. For performance majors in voice, the study and use of foreign languages and diction are essential.	Scholarship	Voice students study two semesters of Italian, German and French in addition to two semesters of German and French diction and one semester of Italian and English diction.	Juries Sophomore Jury Recital Coursework in GER, FR, IT and ENG (Language and Diction)
3.3. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.	Musicianship	Senior recitals are required for all students in a performance degree.	Studio Class Weekly Lessons Ensemble Concerts Chamber Music Recital Music for All - Outreach Performance Jury Senior Recital

Table 4: BM CMP Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Program Specific – Essential Competencies, Experiences, and Opportunities (BM CMP)			
Item 3. (COMPOSITION) ESSENTIAL COMPETENCIES, EXPERIENCE and OPPORTUNITIES			
3.1. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principals of scoring appropriate to particular compositions.	Musicianship, Scholarship	CMP 101-102 CMP 103-104 CMP 201-204 CMP 212-213 CMP 225-226 CMP 240 CMP 251-252 CMP 291-298	Admission Review Sophomore Barrier Public Performances
3.2. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.	Scholarship	CMP 101-102 CMP 103-104 CMP 201-204 CMP 212-213 CMP 225-226 CMP 240 CMP 251-252 CMP 291-298	Admission Review Sophomore Barrier Public Performances
3.3. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.	Musicianship	CMP 291-298 Student Composer's Forum	Public Performances

Table 5: BM JCM Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Program Specific – Essential Competencies, Experiences, and Opportunities (BM JCM)			
3.1. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.	Musicianship, Scholarship	Applied Study JCM 119 TH 202J/262J TH 205J JCM 205-206 JCM 223-224 JCM 230 JCM 241 JCM 251-252 JCM 291-292	Audition Jury Sophomore Jury Senior Recital JPW Performances
3.2. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, fieldwork, and similar experiences are strongly encouraged.	Musicianship, Scholarship	Applied Study JCM 119 JCM 200 JCM 205-206 JCM 230 JCM 251-252 JCM 291-292	Audition Jury Sophomore Jury Senior Recital JPW Performances
3.3. Opportunities to hear fully realized performances of the student's original compositions and/or arrangements; public presentation is an essential experience.	Musicianship, Scholarship	JCM 200 JCM 251-252	Audition Jury Sophomore Jury Senior Recital JPW Performances
3.4. Solo and ensemble experiences in a variety of settings. A senior recital is essential and a junior recital.	Musicianship	Applied Study JCM 200 JCM 251-252	Audition Jury Sophomore Jury Senior Recital JPW Performances

Table 6. BM MUA Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	**Point of Articulation with ESM Mission**	**Learning Opportunities**	**Assessment Methods**
Program Specific – Essential Competencies, Experiences, and Opportunities (BM MUA)			
3.1 Students must demonstrate their ability to use spoken and written language, research techniques, and applicable technologies.	Scholarship	All MUA Concentration Courses	Admission Portfolio and Interview Senior Project
3.2 Students must demonstrate knowledge of an academic subject that is wide-ranging and possibly cross-disciplinary, that would generally not possible within the structured requirements of other majors at Eastman.	Scholarship	All MUA Concentration Courses	Admission Portfolio and Interview Senior Project
3.3 Students must develop, write and present a senior thesis on the academic subject of their choosing.	Scholarship	All MUA Concentration Courses, EIC 251/252	Senior Project

Table 7. BM MUE Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Program Specific – Essential Competencies, Experiences and Opportunities (BM MUE)			
3.1. Content Principle: The music teacher candidate is an expert musician, understands the central concepts and structure of music and can create learning experiences that make music meaningful for all students.			
3.1.1. Candidate is an expert musician, consistent with professional and New York State music standards.	Musicianship	Applied Study (160) Secondary Study (130) Music Theory Core, Music History Core, Keyboard, Conducting, All Music Education Courses	Admission Summary Evaluation, Sophomore Qualifications Review, Pre-Internship Review, Summative Evaluation
3.1.2. Candidate is familiar with the principles and concepts delineated in professional, New York and Eastman School standards, and their implications for curricular and instructional decisions.	Musicianship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.1.3. Candidate is an appropriate and proficient musical model.	Musicianship, Leadership	All MUE Courses	Sophomore Qualifications Review, Pre-Internship Review, Summative Evaluation
3.1.4. Candidate demonstrates appropriate and proficient use of the keyboard.	Musicianship, Leadership	PCL 101-106	Admission Summary Evaluation, Keyboard Proficiency Examination, Sophomore Qualifications Review, Pre-Internship Review, Summative Evaluation
3.1.5. Candidate demonstrates and uses other instruments appropriately and effectively.	Musicianship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2. Socio-Cultural Learning Principle: The music teacher candidate believes that all human beings have musical potential and can provide learning opportunities that support all students' growth. The teacher candidate understands that musical practices are socially and culturally embedded and honors all students' prior knowledge and practices.			

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
3.2.1. Candidate clearly and consistently organizes for student learning.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.2. Candidate makes expectations clear to students.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.3. Candidate optimizes instructional time.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.4. Candidate understands that musical practices are socially and culturally embedded, so s/he models and promotes respectful interactions.	Musicianship, Scholarship, Leadership, Community	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.5. Candidate understands that musical practices are socially and culturally embedded, so s/he provides music learning opportunities that draw on students' prior knowledge and experience.	Musicianship, Scholarship, Leadership, Community	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.6. Candidate is able to select age- and skill-appropriate	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.2.7. Candidate is able to differentiate instruction, especially for students with special needs.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.3. Assessment Principle: The music teacher candidate understands and uses formal and informal assessment strategies to inform instruction and provide meaningful feedback to students. Assessment is embedded in real music learning activities.			
3.3.1. Candidate understands the multiple purposes of assessment and is familiar with a variety of assessment strategies, their purposes and potential uses.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
3.3.2. Candidate employs a variety of formal and informal assessment strategies in the music classroom, including some that are embedded in real music learning activities.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.3.3. Candidate is able to provide frequent, accurate, and specific feedback to students.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.4. Professional Practice Principle: The music teacher candidate is a reflective practitioner who has a good sense of the empirical and philosophical research that supports music education, as well as a knowledge of best practices, and makes plans for continuing improvement in light of that understanding.			
3.4.1. Candidate dresses professionally.	Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.4.2. Candidate honors all professional commitments.	Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.4.3. Candidate thoughtfully and accurately identifies the strengths and weaknesses of his/her own teaching.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.4.4. Candidate reflects on his/her teaching experiences, makes plans for continuing improvement, and models life-long learning.	Musicianship, Scholarship, Leadership	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.4.5. Candidate welcomes constructive feedback from the cooperating teacher, building administrators, students and others.	Leadership, Community	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.5. Community Principle: The music teacher candidate understands relationships between schools and other sources of music learning, such as families, institutions of worship, and community centers.			

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
3.5.1. Candidate interacts positively and productively with students' parents and caregivers.	Community	All MUE Courses All MUE Courses	Pre-Internship Review, Summative Evaluation
3.5.2 Candidate interacts collegially with other teachers and staff.	Community	All MUE Courses	Pre-Internship Review, Summative Evaluation
3.5.3. Candidate is productively involved in non-instructional professional activities.	Community	All MUE Courses	Pre-Internship Review, Summative Evaluation

Table 8. BM TH Program Specific Essential Competencies, Experience and Opportunities

Student Learning Outcome	Point of Articulation with ESM Mission	Learning Opportunities	Assessment Methods
Program Specific – Essential Competencies, Experiences, and Opportunities (BM TH)			
3.1. Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.	Scholarship	Music Theory Core; TH 285: Advanced Analysis; TH 295-296: Senior Thesis; Theory Electives	Sophomore Barrier Senior Thesis
3.2. An understanding of the relationships between theory and composition. This includes original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.	Scholarship	Music Theory Core; Electives TH 251-252: Counterpoint; TH 480: Advanced Harmony and Composition	Sophomore Barrier Senior Thesis Music Theory Core – Embedded Assignments graded on a rubric
3.3. Ability to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.	Scholarship	Keyboard Skills: Music Theory Core and TH 475: Intermediate Keyboard Skills. Spoken and written language: Music Theory Core, TH 285, and TH 295-296. Research Techniques: TH 285 and TH 295-296.	Sophomore Barrier Senior Thesis
3.4. An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.	Scholarship	TH 295-296	Senior Thesis