

Assessment of Student Learning Plan  
Department of Music  
Bachelor of Music

Overview

The learning outcomes for a student earning a Bachelor of Music within the Department of Music directly reflect the expectations of the National Association of Schools of Music (NASM), which is the accrediting organization for our discipline. These are the expectations common to all professional baccalaureate degrees in music and to all undergraduate degrees leading to teacher licensure. NASM expectations relating to specific degree emphases are also included in this document. These expectations will be reflected in either outcomes or assessment.

Correlation with the Kansas State University Undergraduate Student Learning Outcomes are noted with the following abbreviations Knowledge (K), Critical Thinking (CT), Communication (C), Diversity (D), Ownership of Learning (OL), and Personal and Professional Development (PPD).

Students earning a Bachelor of Music within the Department of Music will have demonstrated:

**A. Performance**

1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
2. An overview understanding of the repertory in their major performance and the ability to perform from a cross-section of that repertory. (K, D)
3. The ability to read at sight with fluency. (K)
4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills as appropriate to the particular music concentration. (K, CT, C, OL, PPD)
5. Keyboard competency. Secondary performance skills as appropriate for the particular music concentration. (K)
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences, varied both in size and in nature. (K, CT, OL, PPD)

**B. Aural Skills and Analysis**

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. (K, CT, C)
2. Sufficient understanding of musical forms, processes, and structure to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according the requisites of their specializations. (K, CT, D, OL)

3. The ability to place music in historical, cultural, and stylistic contexts. (K, CT, D, OL)

#### **C. Composition and Improvisation**

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form. (K, CT, D, OL)
2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways. (K, CT, D, OL)

#### **D. History and Repertory**

1. A basic knowledge of music history through the present time. (K)
2. An acquaintance with repertoires beyond the areas of specialization. (K, D)

#### **E. Technology**

1. A basic overview understanding of how technology serves the field of music as a whole. (K)
2. Working knowledge of the technological developments applicable to their area of specialization (K)

#### **F. Synthesis**

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal, and visual analyses; composition and improvisation; and history and repertory. (K, CT, C, D, OL)
2. Forming and defending value judgments about music. (K, CT, C, D, OL)
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time. (K, CT, C, D, OL)
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise. (K, CT, C, D, OL, PPD)

#### **Outcomes/Experiences for Degree Emphases**

In addition to the competencies listed above, NASM expects the following competencies, experiences, and opportunities for the Bachelor of Music in Performance

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

**In addition to the competencies listed above, NASM expects the following competencies, experiences, and opportunities for the Bachelor of Music in Composition**

- 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 competence to work with a variety of media, styles, and forms; to use and develop notations; and to apply principles of scoring appropriate to particular compositions.**
- 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.**

**In addition to the competencies listed above, NASM expects the following competencies, experiences, and opportunities for the Bachelor of Music in Music Theatre**

- 1. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.**
- 2. Achievement of a high level of skill in sight singing.**
- 3. Thorough development in basic theatrical skills including acting, mime, stage combat, and make-up.**
- 4. Basic development of dance movement skills appropriate to musical theatre.**
- 5. Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.**
- 6. Opportunities for developing repertory and techniques for auditions**