

Millikin University
Student Learning in the Music Core
School of Music

Academic Year 2006-2007

Mission and Goals

The School of Music supports the mission of the university in preparing students for professional success, democratic citizenship in a global community, and a personal life of meaning and value. Our mission is to develop the whole musician – artistically, intellectually, technically – through the integration of theory and practice. From this mission comes three main goals: to develop musical skills through listening, analysis, playing an instrument and/or voice; to develop an understanding of music in an historical and cultural context; and finally, to develop musical performance skills in a collaborative environment.

These three goals provide the framework for the music core of which all music students take primarily during the first three years of their Millikin education. Flowing from this core, the School of Music offers a Bachelor of Arts in Music, Bachelor of Music in Performance, Bachelor of Music in Music Education, Bachelor of Music in Commercial Music, and a Bachelor of Music in Music Business.

Mission of the School

- Develop the whole musician - artistically, intellectually, technically - through the integration of theory and practice.
- Integrate learning across disciplines within the School and across the University.
- Create active learners through contact with a faculty who themselves continue to grow as artists, as thinkers, as teachers.
- Act as a cultural resource for the University and wider community.

Our central mission is development of the whole musician. Toward that end, we the faculty of the Millikin University School of Music are dedicated to ensuring that our students emerge with the following knowledge, skills and values.

Knowledge

- of stylistic and structural development in Western concert and vernacular musics
- of non-Western musics
- of history, literature, pedagogy and performance practice in the student's major field
- of current technology and its use in performance, composition, recording and research

Skills

- Fluency in the vocabulary of musical analysis and its use in connection to performance
- Ability to synthesize historical research, analytical data and critical judgment, and to communicate this synthesis using words and musical examples
- Stylistic versatility
- Fluency in the critical vocabulary of performance, and the ability to use it as a pedagogical, collaborative and self-critical tool.
- Proficiency in the use of technology
- Aural recognition, reproduction and error detection
- Technical fluency appropriate to the major performance medium

- Ability to collaborate musically: to follow as well as lead; to communicate, negotiate and resolve differences in an ensemble
- Organizational and interpersonal competencies necessary to teach one's specialty to others

Values

- Passion for one's art
- Professionalism and ethical behavior
- Self-discipline and motivation
- Collaborative spirit
- Desire to question assumptions, take risks, investigate the unfamiliar
- Habit of independent and critical lifelong learning

Snapshot

The School of Music school student population consists of approximately 284 majors and 35 minors. The facilities in the Perkinson Music Center are impressive with 25 student practice rooms, 4 traditional classrooms, a class piano lab, a 24-station CAI lab, a beautiful 175 seat auditorium (Kaeuper Hall), and a state-of-the-art recording studio and video-editing suite. In addition, three rooms in the Kirkland Fine Arts Center are used for ensemble rehearsals as well as for traditional classes. PMC also has adequate studio and office space for both full-time (24) and adjunct (36) faculty. The percussion department is housed in a separate building across the street from PMC, and the opera department shares performance venues with the theatre department.

The music core consists of coursework designed to prepare our students to succeed in all of our degree programs. The three main areas are: music theory and aural training; performance skills both in individual applied studios and in ensembles; and music history. The delivery of instruction is very diverse. Traditional lecture formats are typical in music theory and history classes, although some of our theory and aural training classes are taught in the CAI lab where technology can be accessed easily. Applied music is taught one-on-one for majors and minors but we do offer class instruction in voice, piano and guitar for the university at large. Weekly master classes in each applied studio engage students in a variety of group instruction and, thus, provide immediate feedback from both faculty and peers. The integration of theory and practice is highly evident in our curriculum. Students write music, write about music both in analytical and historical fashion, and perform both as individuals and collectively in an ensemble.

The School of Music has been a member of the National Association of Schools of Music (NASM) since 1934. We were reaccredited in 2001 after which redesigned curricula in commercial music and music business were given final approval. One of the concerns cited by the visitation team was a need to bolster the emphasis in applied music, specifically in the performance degrees. Those changes have been made. Our next accreditation will take place in 2011.

The Learning Story

Students are immediately immersed in music coursework beginning with their first semester. A four-semester music theory and aural training sequence provides the groundwork for their understanding of the language of music. These classes are not easy for some of our students yet it is crucial that they have at least a baseline

understanding of the material as they move through their respective majors as upperclassmen.

Each student takes an applied music lesson per week on the instrument on which they successfully auditioned for entrance into the School of Music. Through master classes, barrier exams and juries, each student's progress is monitored very closely. Through these various processes, some students come to realize that they are not well suited for a particular major and will gravitate to one that fits them better.

Ensemble performance is important to our curriculum and every student must participate in a major ensemble every semester they are enrolled. These experiences provide great opportunities for collaborative learning that culminate in a variety of artistic performances at different types of venues. Finally, after completing one year of music theory, our students take the first of a three music history class sequence.

Core Curriculum Map

	Goal #1 Develop musical skills through listening, analysis, playing an instrument and/or voice	Goal #2 Develop an understanding of music in an historical and cultural context	Goal #3 Develop musical performance skills within a collaborative environment
MU 100	X		
ML _ (applied)	X		
MO _ (ensemble)			X
MT 111/113	X		
MT 112/114	X		
MU 103	X		
MU 104	X		
MT 211/213	X		
MT 212/214	X		
MH 211		X	
MH 314		X	
MH 316		X	
*MT405			X

*MT405 Beginning Conducting is required of all music degrees with the exception of the Bachelor of Arts degree.

Assessment Methods

The table below indicates which course best correlates with a specific goal, expected outcomes from the course, and specific information and rubrics regarding data collection.

Goals	Expected Outcomes
<p>Goal #1 Develop musical skills through listening, analysis, playing an instrument and/or voice</p>	<p><i>Applied Music</i> One-on-one teaching, juries/barrier exams, weekly feedback, performances and recitals as listener and performer</p> <p><u>DATA POINT</u> <i>Performance Assessment Form (attached)</i> Performance scale to increase from the freshman to senior year.</p>
<p>Goal #2 Develop an understanding of music in an historical and cultural context</p>	<p><i>MH 316 Ethnomusicology</i> Development of research skills, basic understanding of how music and society fit together, basic understanding of the history of ethnomusicology. Development of good writing skills.</p> <p><u>DATA POINT</u> <i>Ethnographic Project (Rubric is attached)</i> Green: 80% receive C or above Yellow: 70% receive C or above Red: 65% receive C or above</p>
<p>Goal #3 Develop musical performance skills within a collaborative environment</p>	<p><i>Music Organizations (Large & Small)</i></p> <p><u>DATA POINT</u> An Ensemble Assessment Survey was used for the first time in Fall 2006.</p>

Assessment Data

GOALS	DATA
<p>Goal #1 Develop musical skills through listening, analysis, playing an instrument and/or voice</p>	<p>Performance scale data from Fall 2006: Freshman – 6.57 Sophomore – 7.25 Junior – 8.81 Senior – 9.37</p> <p>Performance scale data from Spring 2007: Freshman – 7.01 Sophomore – 7.78 Junior – 8.53 Senior – 9.85</p> <p><i>GREEN</i></p>
<p>Goal #2 Develop an understanding of music in an historical and cultural context</p>	<p>1. 94% of the students from Fall 2006 scored a "C" or above on the ethnographic project 2. 92% of the students from Spring 2007 scored a "C" or above on the ethnographic project</p> <p><i>GREEN</i></p>
<p>Goal #3 Develop musical performance skills within a collaborative environment</p>	<p>A new survey designed to gather ensemble performance data was used for the first time in Fall 2006. <i>RED</i></p>

Analysis of Assessment Results

1. Jury Assessment Data

The *Performance Assessment Form* has been used to assess jury performances since the Fall 2005 semester. This particular measurement instrument has allowed the School of Music to drill down deeper into the data and extract more specific information. Further down the road we will be able to track numbers throughout a student's career, beginning first with the audition for acceptance into the School of Music and culminating in the final recital experience.

A mean score analysis was conducted for data gathered from the Fall 2006 and Spring 2007 semesters. In each case, the performance scale increased from the freshman to senior year (see Table 1). These results are consistent with the learning outcomes (Goal #1) established by the School of Music.

Table 1

Scale Performance Data for the 2006-2007 Academic Year

Academic Rank	Mean
Fall 2006	
Freshman	6.57
Sophomore	7.25
Junior	8.81
Senior	9.37
Spring 2007	
Freshman	7.01
Sophomore	7.78
Junior	8.53
Senior	9.85

2. Ensemble Assessment Data

During the Fall of 2006, the *Ensemble Assessment Form* was administered to assess student perception of his/her contributions to the ensemble and his/her perception of how the ensemble has improved over time.

With an overall reliability coefficient of $r = .81$, the *Ensemble Assessment Form* proved to be internally consistent. When comparing the mean score ratings between students' perceived individual contributions and perceived ensemble growth, it is interesting to note that students rated their individual contributions considerably higher than the overall growth of the ensemble in all three categories (see Figure 1). This result is most notable in the category of *Response to Direction*. Since this particular survey involves student's self-perceptions of their university performance ensembles, caution should be taken when analyzing the validity of these results.

SOM Ensemble Assessment

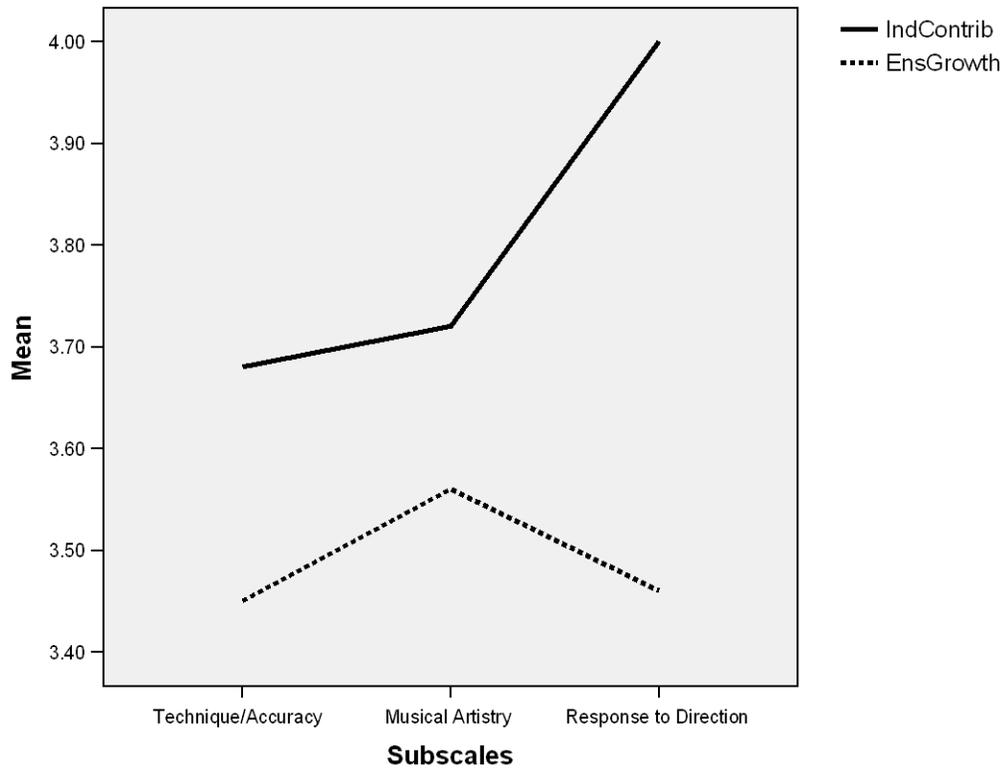


Figure 1. Mean Score Comparison Between Individual Contribution and Ensemble Growth

Improvement Plans

1.7% of the *Ensemble Assessment Forms* was incomplete and could not be included in the final analysis. This could be attributed to several flaws that were discovered in the original survey. Further discussion regarding modification of said survey is recommended.

Since the *Ensemble Assessment Form* was only administered once during the 2005-2006 academic year, the School of Music was unable to determine whether students perceived any individual improvement or overall ensemble growth throughout the course of the 2005-2006 academic year. Further discussion regarding the design, administration, and validity of this measure will enable the School of Music to make better judgments on how well we are achieving our learning objectives for Goal #3.