

Millikin University
Student Learning in the Music Core
School of Music

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. This mission generates three main goals: (a) to develop musical skills through listening, analysis, playing an instrument and/or voice, (b) to develop an understanding of music in an historical and cultural context, and (c) 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 the 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 & 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: (a) music theory and aural training, (b) performance skills both in individual applied studios and in ensembles, and (b) 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 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 211: Survey of Western Music I</i> Development of: 1) score reading and basic analytical skills, 2) critical reading and writing skills, 3) knowledge of the core repertoires, composers, and compositional practices of western music prior to 1750.</p> <p><u>DATA POINT</u> <i>Final Grade</i> Green: 75% receive C or above Yellow: 70% receive C or above Red: 65% receive C or above</p> <p><i>MH 316: Introduction to Ethnomusicology</i> Development of: 1) independent research skills, 2) an understanding of the relationship between music and culture, 3) knowledge of the history of ethnomusicology as a discipline, 4) critical reading and writing skills.</p> <p><u>DATA POINT</u> <i>Ethnography Project (Assignment 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><u>DATA POINT</u> An <i>Ensemble Assessment Survey</i> was administered in a pre- post-test format during the Spring 2007 semester to determine whether a significant difference exists between: (a) student perception of his/her individual contributions to the ensemble over time and (b) student perception of how the ensemble has improved over time.</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 2007</p> <p>Freshman: 6.13 Sophomores: 6.62 Juniors: 7.62 Seniors: 9.21</p>
<p>Goal #2 Develop an understanding of music in an historical and cultural context</p>	<p><i>MH 211: Survey of Western Music I</i></p> <ul style="list-style-type: none"> • Fall 2007: 81.6% of students (49 of 60) scored a final grade of "C" or higher. • Spring 2008: 90.3% of students (28 of 31) scored a final grade of "C" or higher. <p>GREEN</p> <p><i>MH 316: Introduction to Ethnomusicology</i></p> <ul style="list-style-type: none"> • Fall 2007: 100% of students (14 of 14) scored a "C" or above on the ethnographic project. • Spring 2008: 88.3% of students (38 of 43) scored a "C" or above on the ethnographic project. <p>GREEN</p>
<p>Goal #3 Develop musical performance skills within a collaborative environment</p>	<p><i>Individual Contribution to the Ensemble</i> The post-test average, ($M = 12.18, SD = 1.83$) was significantly higher than the pre-test average, ($M = 11.37, SD = 2.10$)</p> <p><i>Ensemble Growth</i> The post-test average, ($M = 11.67, SD = 2.02$) was significantly higher than the pre-test average, ($M = 10.38, SD = 2.10$)</p>

Analysis of Assessment Results

Goal #1

1. Jury Assessment Data

A mean score analysis was conducted for data gathered from the Fall 2007 semester. 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.

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 examine data that accurately measures student achievement in the area of music performance. We are currently working with IT to develop a more sophisticated data base which will allow us to longitudinally track students' performance achievement from

freshman through senior year. The development of this data base is both labor intensive and time consuming. As a result, the jury data from the Spring 2008 semester is not included with the report. Once the development of the new data base is complete, data entry and analysis procedures will be much more efficient.

Table 1

Scale Performance Data for the 2006-2007 Academic Year

Academic Rank	Mean
Fall 2007	
Freshman	6.13
Sophomore	6.62
Junior	7.62
Senior	9.21

Goal #2

- *MH 211: Survey of Western Music I*

MH 211 is the first course in the core musicology sequence. In addition to exploring the historical narrative of western music history from antiquity to 1975, the course introduces students to several important skills, including bibliographic control, score reading, analysis, critical reading, and writing. To assess these skills, the students complete a series of assignments and examinations that include, but are not limited to, analysis projects, annotated bibliographies, article summaries, listening examinations, and essay examinations. As such, the final grade for the course is indicative of the success of the entire system of pedagogical approaches. Moreover, high achievement in MH 211 should be indicative of future success in both the core musicology sequence and in upper-level history, theory, literature, and methods courses.

The results for this year indicate that the multi-faceted approach to musicological pedagogy that is currently in use has been successful. In all sections of the course, the final grade is based primarily upon the successful completion of critical writing and reading projects, thus indicating that students have mastered higher-level concepts and methodologies. At the same time, students who achieve high final scores must demonstrate working knowledge of diverse musical repertoires through regular listening and essay examinations. As such, these results indicate that the 2007-08 MH 211 students should have a broad knowledge of musical literature from antiquity to 1750.

- *MH 316: Introduction to Ethnomusicology*

The ethnography project is the core activity for students enrolled in MH 316. Students are expected to engage with a musical community using ethnographic methods, including interviews, field recordings, surveys, and/or participant-observation. This project, which unfolds over four steps (abstract, field journal, rough draft, and final draft), is also a pre-professional project that parallels the steps that ethnomusicologists undertake as they prepare and present their research to the professional community. It requires that students make extensive use of the skills that they have learned in the preceding core musicology courses (MH 211 and MH 314) and their ear-training courses, including musical analysis, transcription, bibliographic control, critical reading, and writing.

The results for this year indicate that students leave MH 316 prepared to engage with unfamiliar musical cultures, to learn about them, and to present their findings to a community of their peers. Because this project requires long-term engagement with both the research and the writing components, the ethnographic project grades are reflective of long-term growth and intellectual development and, as such, serve as an important indicator of the success of the core musicology sequence.

Goal #3

Ensemble Assessment Data

The *Ensemble Assessment Form* is designed to assess: (a) student perception of his/her individual contributions to the ensemble over time and (b) student perception of how the ensemble has improved over time. It was administered in a pre/post-test format during the 2007-2008 academic year. The pre-test measure was administered towards the beginning of the Spring 2008 semester, while the post-test measure was administered in the final weeks of the Spring 2008 semester.

With the overall reliability coefficients revealing $r = .82$ for the pre-test application and $r = .82$ for the post-test applications, the *Ensemble Assessment Form* proved to be internally consistent. When comparing the mean score ratings between the pre/post test applications, students perceived an improvement for both Individual Contributions and Ensemble Growth (see Figures 1 & 2).

A paired-samples t-test revealed the post-test average for Individual Contributions to the Ensemble ($M = 12.18$, $SD = 1.83$) was significantly higher than the pre-test average, ($M = 11.37$, $SD = 2.10$), $t(141) = -3.75$, $p < .001$. Similarly, A paired-samples t-test revealed that post-test average for Ensemble Growth ($M = 11.67$, $SD = 2.02$) was significantly higher than the pre-test average, ($M = 10.38$, $SD = 2.10$), $t(141) = -5.26$, $p < .001$. These results indicate that students perceived a significant amount of improvement in their individual musical abilities and growth of the ensemble over the course of the Spring 2008 semester. Since this particular survey involves student's self-perceptions of their university performance ensembles, caution should be taken when analyzing these results for the purpose of assessing ensemble achievement.

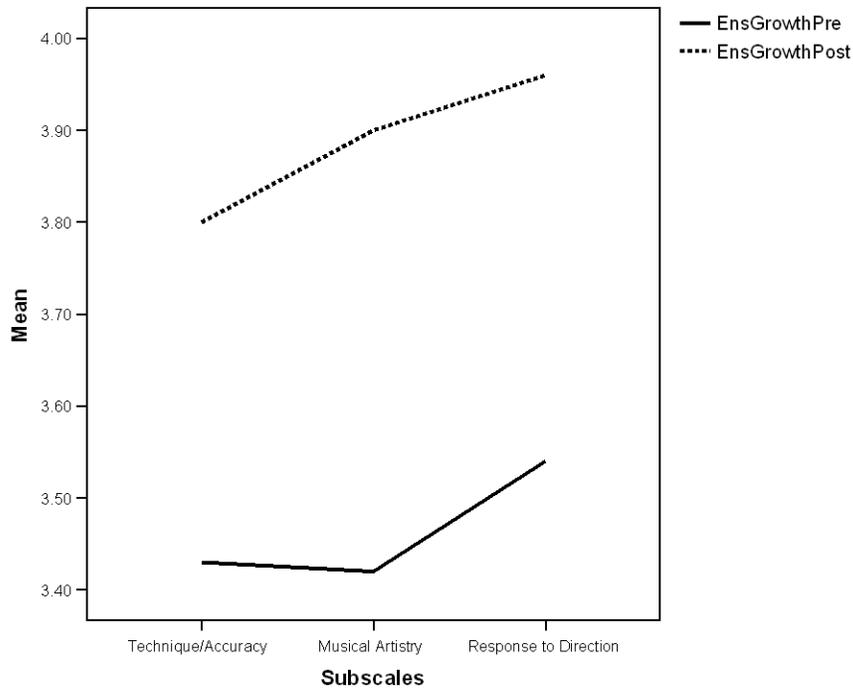


Figure 1. Mean Score Comparison for Ensemble Growth from the Beginning to the End of the 2008 Spring Semester

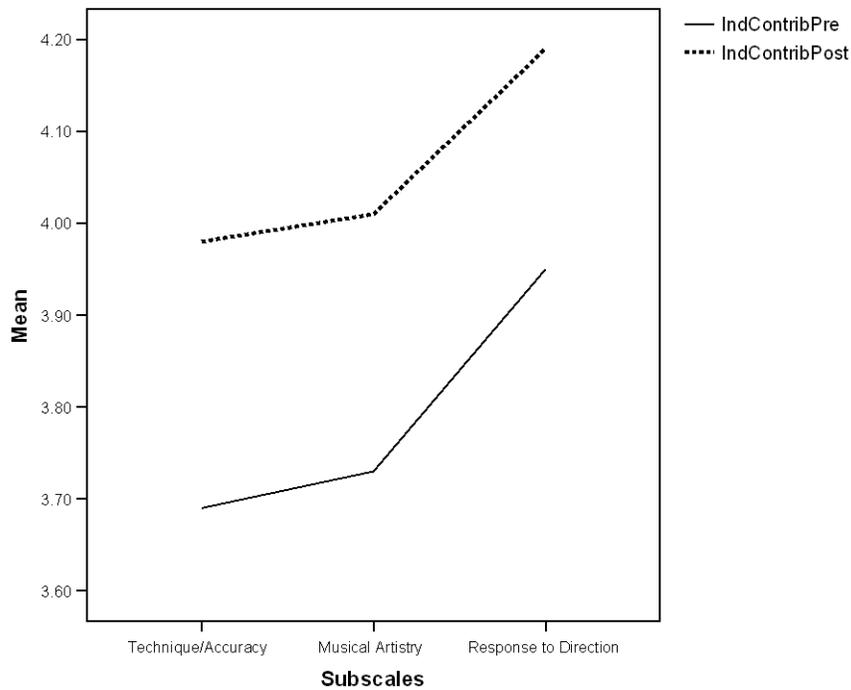


Figure 2. Mean Score Comparison for Individual Contribution from the Beginning to the End of the 2008 Spring Semester

Improvement Plans

Goal #3

Ensemble Assessment Data

Only twelve of Millikin's twenty performance ensembles completed both the pre- and post-test surveys ($N = 142$). The final sample was large enough to generalize the results, although further steps need to be taken in order to elicit a 100% response rate from all of Millikin's performance ensembles.