
ASSESSMENT REPORT

DIVISION OF MUSIC

2013

DIVISION OF MUSIC ASSESSMENT REPORT 2013

1. What are the Student Learning Outcomes (SLOs) for your unit? How do you inform the public and other stakeholders (students, potential students, the community) about your SLOs?

A student who graduates from the Division of Music should be able to:

1. Demonstrate proficiency in voice performance or on an instrument;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information from ancient times up to the present day;
3. Organize and administer a school music program (only required of Music Education majors);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

These learning outcomes are in the UAM catalogue (see Appendix A), on all course syllabi (see appendix B), and on the Division website:

<http://www.uamont.edu/Music/pdf/Music%202011%20ASSESSMENT%20REPORT.pdf>

2. Describe how your unit’s Student Learning Outcomes fit into the mission of the University.

The SLOs of the Music program are clearly consistent with the following portions of the university mission: “to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought”; “to [educate people to] synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.”

	UAM MISSION STATEMENT	Unit Learning Outcomes
1	The mission of the University of Arkansas at Monticello	Goals 1, 2, 3, 4
2	shares with all universities the commitment to search for	
3	truth, understanding through scholastic endeavor.	
4	The University seeks to enhance and share knowledge, to	Goals 1, 2, 3, 4
5	preserve and promote the intellectual content of society, and	
6	to educate people for critical thought.	
7	The University provides learning experiences that enable	Goals 1,2,3,4
8	students to synthesize knowledge, communicate effectively,	
9	use knowledge and technology with intelligence and	

10	responsibility, and act creatively within their own and other	
11	cultures.	
12	The University strives for excellence in all its endeavors.	
13	Educational opportunities encompass the liberal arts, basic	
14	and applied sciences, selected professions, and vocational/	
15	technical preparation.	
16	These opportunities are founded in a strong program of	
17	general education and are fulfilled through contemporary	
18	disciplinary curricula, certification programs, and	
19	vocational/technical education or workforce training.	
20	The University assures opportunities in higher education for	
21	both traditional and non-traditional students and strives to	
22	provide an environment that fosters individual achievement	
23	and personal development.	

3. Provide an analysis of the student learning data from your unit. How is this data used as evidence of learning?

Pre-tests, post-tests: A music theory pre-test and a music history pre-test are administered in MUS 1023 Theory I. The post-test for music theory is administered at the conclusion of MUS 2223 Theory IV, and the post-test for music history is administered in MUS 3573 History of Music II. All of these classes are required of all Music majors (see Student Learning Outcomes number 2 and 4).

Data: Music Theory

Our assumption is that after four semesters of theory classes, a student's post-test score should be significantly higher than his/her pre-test performance. The results have met our expectations for the past several years.

For 2012-2013

<u>Student I.D.</u>	<u>Pre-test score</u>	<u>Post-test score</u>	Music Theory
Student #13-01	19	92	
Student #13-02	13	87	
Student #13-03	33	96	
Student #13-04	16	81	
Student #13-05	17	87	
Student #13-06	11	83	
Student #13-07	6	91	
Student #13-08	11	90	
Student #13-09	14	88	
Student #13-10	15	93	
Student #13-11	35	99	
Student #13-12	21	85	
Student #13-13	14	95	
Student #13-14	27	92	

Student #13-15	26	94
Average:	18.5%	90.2%

For 2011-2012

<u>Student I.D.</u>	<u>Pre-test score</u>	<u>Post-test score</u>	<u>Music Theory</u>
Student #12-01	10	99	
Student #12-02	23	81	
Student #12-03	18	98	
Student #12-04	19	96	
Student #12-05	96	100	
Student #12-06	6	91	
Student #12-07	25	99	
Student #12-08	23	88	
Student #12-09	11	87	
Student #12-10	18	94	
Average:	24.9%	93.3%	

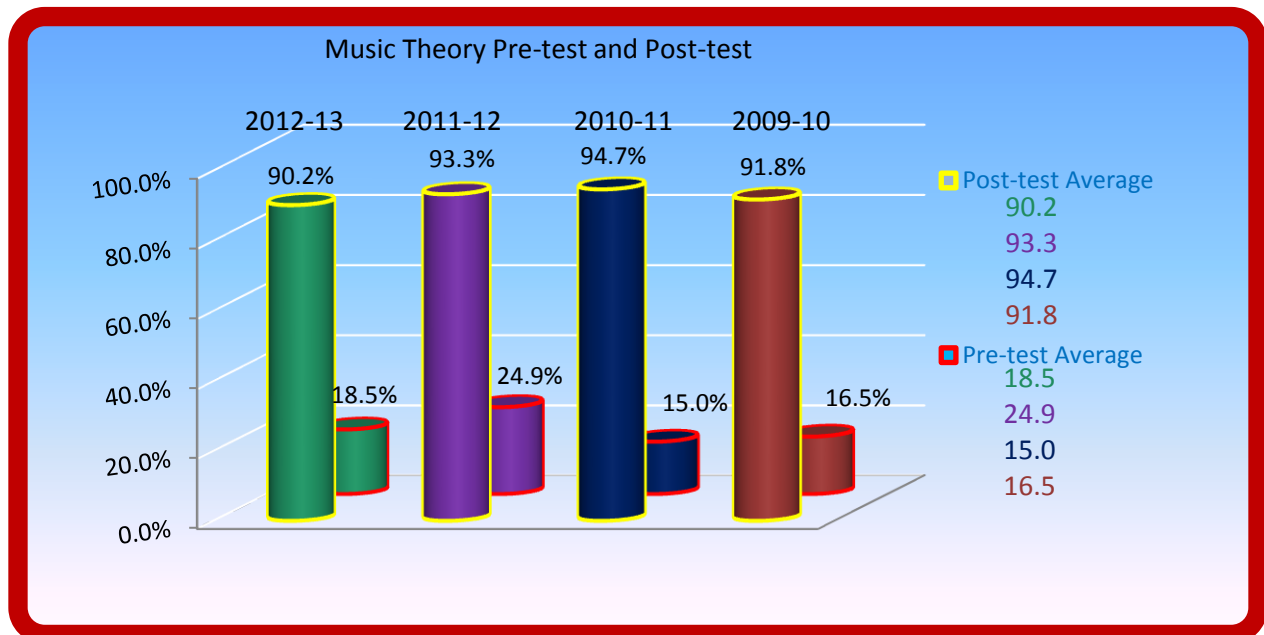
For 2010-2011

<u>Student I.D.</u>	<u>Pre-test score</u>	<u>Post-test score</u>	<u>Music Theory</u>
Student #11-01	9	95	
Student #11-02	16	88	
Student #11-03	32	100	
Student #11-04	28	96	
Student #11-05	22	99	
Student #11-06	13	90	
Student #11-07	16	98	
Student #11-08	10	95	
Student #11-09	7	96	
Student #11-10	7	91	
Student #11-11	10	98	
Student #11-12	11	93	
Student #11-13	25	92	
Student #11-14	5	97	
Average:	15.0%	94.7%	

For 2009-2010

<u>Student I.D.</u>	<u>Pre-test score</u>	<u>Post-test score</u>	<u>Music Theory</u>
Student #10-01	7	90	
Student #10-02	37	94	
Student #10-03	22	90	
Student #10-04	05	88	
Student #10-05	24	99	
Student #10-06	17	80	
Student #10-07	14	94	
Student #10-08	19	93	
Student #10-09	19	98	

Student #10-10	02	90
Student #10-11	15	94
Average:	16.45%	91.8%



Analysis: Music Theory

It is apparent in the area of music theory that our instruction is effective. Clearly, students begin the course with almost no knowledge of music theory, as evidenced by annual average scores as low as 15% to 16% correct. By the time the students have completed the four theory courses, the scores have improved such that students are consistently scoring, on average, over 90% correct. This increase in scores is statistically significant and represents mastery of a student learning outcome via effective instruction.

Data: Music History

We assume that freshmen Music majors will have a limited knowledge of music history; however, by the end of the Music History II course, they should demonstrate broad knowledge

For 2012-2013

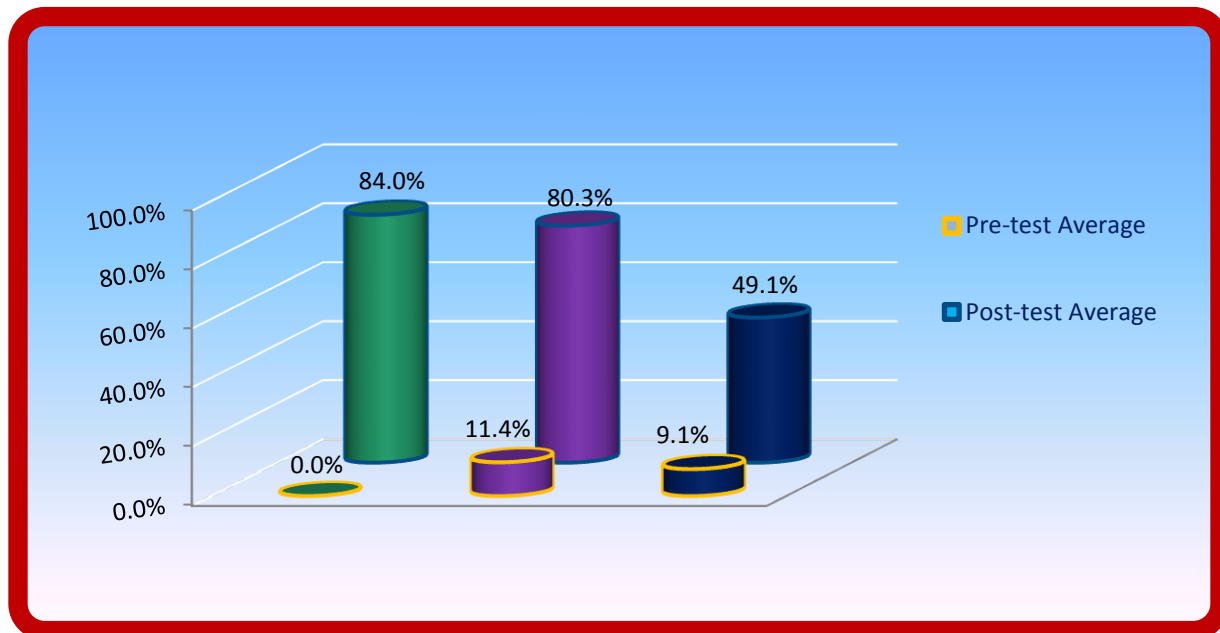
Pre-test High score: no data	Post-test: high score: 96
Pre-test Low score: no data	Post-test: low score: 72
Pre-test Average: no data	Post-test: average: 84.0

For 2011-2012

Pre-test High score: 35	Post-test: high score: 100
Pre-test Low score: 0	Post-test: low score: 46
Pre-test Average: 11.4	Post-test: average: 80.3

For 2010-2011

Pre-test high score: 47	Post-test high score: 66
Pre-test low score: 0	Post-test low score: 32
Pre-test average: 9.1	Post-test average: 49.1



Analysis: Music History

In 2011, it was clear from the results of the pre and post tests in the area of music history that our instruction was not as effective as it needed to be. Clearly, students began the course with almost no knowledge of music history, as evidenced by average scores around 9%. Although an increase in knowledge was evident – and although this increase was large enough to be statistically significant – the increase did not ensure that students were meeting the standards set by the department in student learning outcomes. In fact, the students, although improving, were not testing well enough to indicate anything like mastery of the material. Therefore, we made changes to the instruction of music history, including the assignment of a new professor to this course and the adoption of a new textbook.

The 2011-2012 students taking the pre and post-tests in Music History showed marked improvement in demonstration of the Expected Student Learning Outcomes. On the pre-test, scores ranged from 0 to 35 with the average pre-test score being 11.4%. On the post-test, scores ranged from 46 to 100, the average post-test score being 80.3%.

The improvement from an average post-test score of 49.1 to 80.3 is significant and indicates the effectiveness of our strategy of changing instructor and textbook.

The post-test scores for 2013 show further improvement. Even the low score of 72 indicates that, for the first time, all students completing Music History I and Music History II are demonstrating adequate knowledge of the subject.

Performances: Performances include jury examinations, student recitals, and piano proficiency examinations. In the contexts of these performances, faculty evaluate whether students demonstrate the following SLO: “proficiency in voice performance or on an instrument.” See Appendix C for “Jury Forms.” All students of the past three years have demonstrated the SLO.

Senior recitals: The Senior Recital represents a culmination of assigned materials properly completed and performed in a public setting and addresses the attainment of learned and demonstrated concepts. Literature from each of the stylistic periods of music is required to fulfill the senior-level competency requirement. See Student Learning Outcomes 1 and 2. At each recital faculty judge whether students have met, exceeded, or failed to meet the following Student Learning Outcome: “Demonstrate proficiency in voice performance or on an instrument.” All students of the past three years have demonstrated the SLOs.

4. Based on your analysis of student learning data in Question 3, include an explanation of what seems to be improving student learning and what should be revised.

What is effective:

Theory:

The level of student learning in music theory has been consistently high in recent years. The average pre-test score for all years for which data is available is 18.7. The average post-test score for all years for which data is available is 92.2.

Performance:

Students excel in performance (SLO number 1) as evidenced by the results of Senior Recitals. Ten students performed Senior Recitals in the 2011-2012 academic year, and eleven performed in 2012-2013. All 21 students were judged by the Music faculty to “have met” or “exceeded the expected student learning outcome.”

What needs revision:

History:

Although the first pre-test/post-test scores (2010-2011) indicated that some learning was taking place, the average score of 49 on the post-test was not an indication that students were demonstrating the Student Learning Outcome. Even the highest score of 66 did not indicate a demonstration of the SLO. Faculty analyzed the reasons for the poor performance in the area of music history and postulated the following explanations:

- students were not exposed to this curriculum in any school setting prior to entering college; in other words, they did not receive instruction in music or music history – as a rule – in the public schools;
- there was no classical music station readily available in this geographical area, and because most of UAM’s students do come from the immediately surrounding regions, they had not been exposed to anything other than contemporary, popular music in their daily lives; therefore, a curiosity and interest in, say, Vivaldi, had never been given the chance to grow;
- the textbook left much to be desired; it was not “user-friendly;”
- the dated pedagogical approaches and absence of technology may have been ineffective.

The music history courses have been assigned to a new instructor, a young faculty member whose approaches are innovative and who uses current technologies. A new textbook has been adopted. More frequent evaluation (quizzes and tests) of students is now part of the course. The

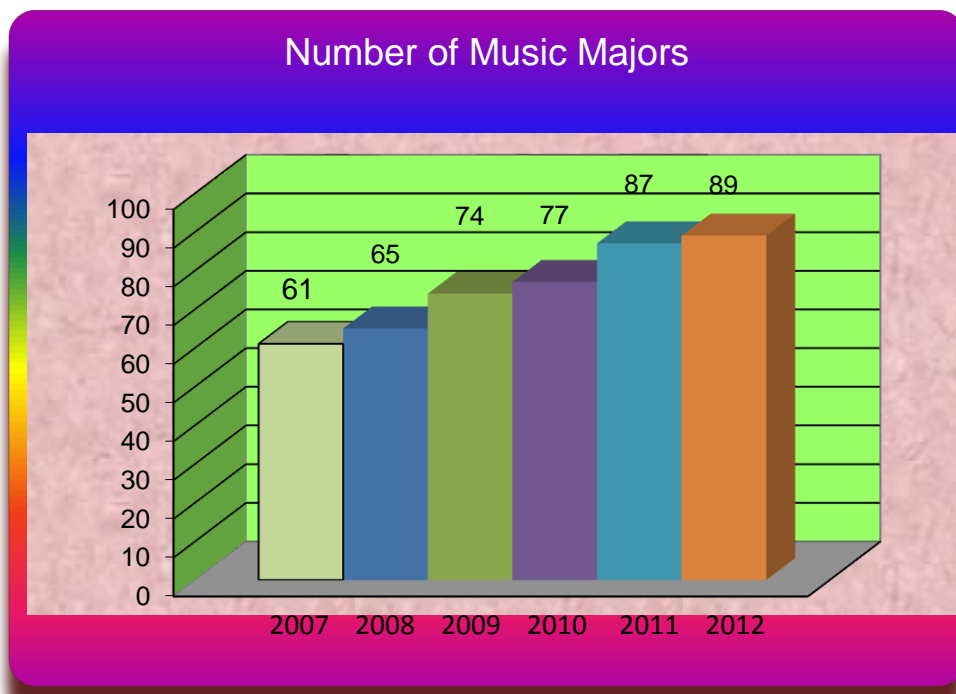
more frequent evaluation allows the instructor to discern material he needs to go back over with the students to assure their understanding.

Despite significant improvements in the students' demonstration of Expected Learning Outcomes on the Music History post-tests, we would like to see Music majors perform as impressively in history as they do in theory; therefore, we will continue to explore options, one of which is to increase the number of quizzes in the course.

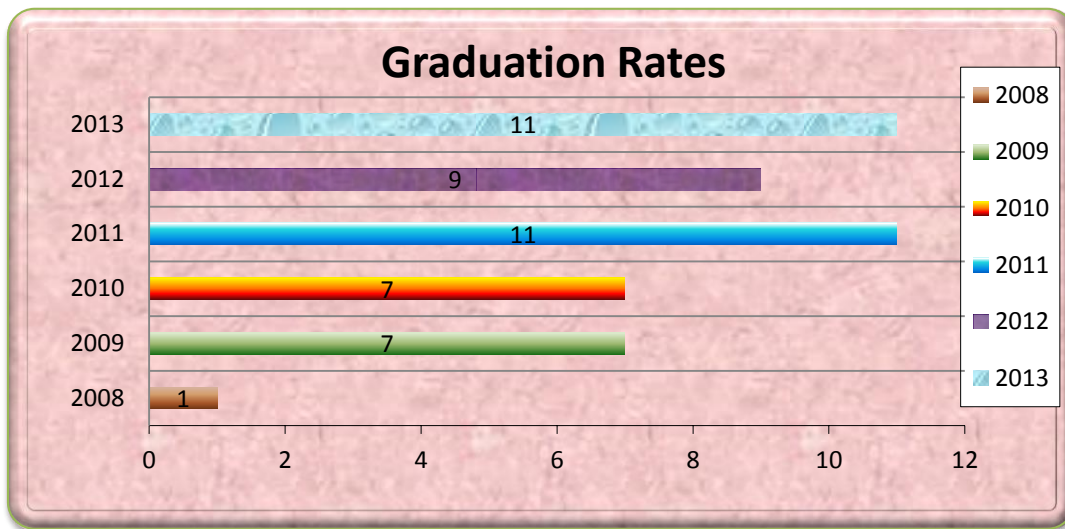
5. Other than course level/grades, describe/analyze other data and other sources of data whose results assist your unit to improve student learning.

PRAXIS: All BME candidates have to pass the PRAXIS II exam for teacher certification. In 2012-2013, only 2 of 7 BME students passed on their initial attempt. We are studying the limited amount of data regarding the students' test performances, but have not yet discerned a pattern. In an attempt to better understand the challenges of the PRAXIS, two Music faculty are scheduled to take the test themselves. It is important to note that the success rate of our students is consistent with the success rate state-wide, so it's possible that the PRAXIS is flawed or that preparation for the test is simply inadequate throughout the state.

Retention and graduation rates: The number of Music majors over the past six years is documented in the following table. The vitality and viability of the Music program have improved steadily and impressively over recent years.



The number of graduates in Music over the past six years is documented in the following table:



Strategic Plan: The development and review of the Strategic Plan for the Division of Music represents a culmination of discussion, observations, and analysis on the part of faculty in regard to how the Division of Music might better serve students:

<https://synergy.uamont.edu/sites/stratplan/201314%20Strategic%20Plans/Forms/AllItems.aspx>

NASM guidelines: The National Association of Schools of Music is the program’s accrediting agency. NASM guidelines assure program quality, especially as related to the Student Learning Outcomes of the division: <http://nasm.arts-accredit.org/>

6. As a result of your student learning data in previous questions, explain what efforts your unit will make to improve student learning over the next assessment period. Be specific indicating when, how often, how much, and by whom these improvements will take place.

Efforts to improve student learning:

Music History

In Music History I and II, the instructor, Mark Windham, will begin giving quizzes more frequently to better measure student progress. If students do not demonstrate expected learning, material will be reviewed and students will be re-tested. In response to specific post-test indications, Mr. Windham will give particular attention to the Middle Ages and the Renaissance.

PRAXIS Preparation

To better prepare BME majors for the PRAXIS, John Webb and Mark Windham are scheduled to take the PRAXIS themselves to get an idea of how the music curriculum may need to be revised.

Music Theory

Despite the impressive performance of students on the theory post-test, Les Pack will consult John Webb and Mark Windham after they take the PRAXIS to determine whether the Music Theory classes might be revised to better prepare BME students for the PRAXIS.

Performance

Although all students demonstrate in Senior Recitals the Expected Student Learning Outcome concerning performance, the faculty have established Master Classes, 3 or 4-student single-instrument ensemble classes to replace private lessons for selected novice-level students who would benefit from practicing and learning in conjunction with two or three other students. We believe that advanced students will benefit from the arrangement as well because faculty will have more time and energy to conduct private lessons with those advanced students.

7. What new tactics to improve student learning has your unit considered, experimented with, researched, reviewed or put into practice over the past year?

SKYPE: Some faculty experimented with teaching private lessons via the internet using SKYPE technology. They found it effective and therefore will continue to use SKYPE as a means of accommodating students whose lifestyles, locations, or schedules make face-to-face teaching challenging, if not impossible. The technology will also allow us to hire highly qualified part-time faculty to teach private lessons regardless of their or a student's location.

Online offerings of upper-level courses: Faculty are exploring the prospect of offering courses such as Jazz Theory and Jazz History online.

8. How do you ensure shared responsibility for student learning and assessment among students, faculty, and other stakeholders?

Public performances: The achievements of our students are on display for public evaluation, and we welcome all feedback.

Student evaluations: Students' written comments are reviewed by the Dean before being forwarded to individual instructors and can lead to course revisions.

Student participation in evaluation of student recitals: Music majors are required to attend student recitals as part of the requirements for MUS 1040 Concerts, Recitals, Productions. Although we have not been consistent in doing so and there is some concern among faculty about the practice, we have asked students to indicate on a recitals evaluation form to indicate whether a student performer met, exceeded, or failed to meet the following Expected Student Learning Outcome: "Demonstrate proficiency in voice performance or on an instrument."

9. Describe and provide evidence of efforts your unit is making to recruit/retain/graduate students in your unit/at the university. (A generalized statement such as "we take a personal interest in our students" is not evidence.)

Use of social media: To recruit and retain students and to generally promote and advertise the instrumental program, Gary Meggs, Director of Bands, uses his personal Facebook account extensively in communicating with band students, high-school band directors, and alumni.

Recruitment letter: Letters are mailed to prospective students (see Appendix D).

Online instruction: The Music program is again offering online Music Appreciation each semester. This offering is made with the intention of making the course more convenient and accessible for students.

Band camps: The music program offers summer camps for area junior-high and high-school students; this is a very effective recruiting strategy. Approximately 500 area youngsters and their band directors enjoy a week of music instruction and activities on the UAM campus.

Marching band: The marching band has a strong community presence at both football games and parades in town and annually hosts a marching-band competition for high schools from all over the state.

Jazz band: Our jazz band has a strong community presence through its local performances and has brought national and international attention to the music program in particular and UAM in general through its performances at the Elmhurst National Jazz Festival and the Midwest Clinic International Music Conference.

Choir performances: The choir brings attention to the program through its annual performances in Little Rock and other locations.

APPENDIX A

(Student Learning Outcomes, UAM Catalogue 2013-2015, pages 74-75)

Division of Music

Location

Music Building, Monticello

Telephone: (870) 460-1060

Fax: (870) 460-1260

Mailing Address: P.O. Box 3607, Monticello, AR 71656

The mission of the Division of Music of the School of Arts and Humanities is to offer quality educational opportunities in music that provide students with the technical skills and the theoretical and historical knowledge necessary for competence in their chosen areas of concentration, and

1. To prepare students at the baccalaureate level for successful careers in teaching and other musical occupations;
2. To prepare students in music for successful graduate study;
3. To provide students opportunities for cultural and aesthetic experiences through active participation in music;
4. To offer general education course work in music for all students of the University;
5. To provide cultural and aesthetic experiences for the University, the community, and southeast Arkansas through the presentation of recitals, concerts, musical theatre productions, master classes, workshops, and seminars.

Student Learning Outcomes

A student who graduates from the Division of Music should be able to:

1. Practice the proper technical skills to perform effectively on one or more musical instruments.
2. Use knowledge of musical history to place in chronological order and explore the forms, genres, performance, notation and biographical information of composers from the ancient to the 20th century and be able to recognize those characteristics by sight and sound.
3. Clearly and efficiently communicate basic musical ideas through physical gestures, i.e. posture, use of baton and open hand, basic patterns, left-hand independence, and control of tempos and volume.
4. Successfully organize and operate a school instrumental or choral music program (not a requirement for students graduating with the B.A. in Music degree).
5. Demonstrate knowledge of musical theory and apply that knowledge in the performance and creation of musical compositions.

APPENDIX B

Syllabi for Music Theory I and Music Appreciation

**COURSE SYLLABUS
THEORY I MUS 2213
FALL 2013**

Instructor

Lester D. Pack, Associate Professor of Music

Office VPA 115

Phone (870) 460-1461

Office Hours TBA (see door)

Appointments can be made to meet with the professor outside of posted office hours.

Required Text

Tonal Harmony by Stefan Kostka and Dorothy Payne, fifth edition, (McGraw Hill) with corresponding workbook and CD.

Course Design

Music Theory I is the first semester of the Music Theory sequence taught at the University of Arkansas at Monticello. The techniques will be studied in their historical context as much as possible, taking into account the contributions and style characteristics of major composers.

Part One – Fundamentals

Chapter 1 – Elements of Pitch

Chapter 2 – Elements of Rhythm

Chapter 3 – Introduction to Triads and Seventh Chords

Chapter 4 – Diatonic Chords in Major and Minor Keys

Part Two

Chapter 5 – Principles in Voice Leading

Chapter 6 – Root Position Part Writing

Chapter 7 – Harmonic Progression

Course Objectives

Following a review of the basic fundamentals, the student will begin the study of diatonic harmony. We will examine the areas of diatonic triads, voice leading principles, part writing, harmonic progression, and inversions. The students will investigate the principles of diatonic harmony and structure through the study of harmonic progression, cadences, periods, and phrases.

Grading/Evaluation

Homework – 15%

Class Participation – 15%

Exams – 30%

Final Exam/Final Project – 40%

Plagiarism

Any student suspected of plagiarism shall receive a failing grade for all work involved.

Plagiarism is defined as stealing or passing off as one's own ideas or work of another person, or to present as one's own idea or product derived from existing source.

Behavior

Disruptive classroom behavior will not be tolerated and will result in appropriate discipline. No caps, hats, soft drinks, or food allowed in the classroom. Cell phones and other electronic devices must be turned off during class.

Attendance

Students are expected to attend class regularly. After two unexcused absences your grade will be dropped a letter grade for each additional unexcused absence until the highest grade you can receive is an F. After that you should drop the course.

UAM will no longer mail grade reports to all students. You may access your grades through Campus Connect on the UAM homepage, <http://www.uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar's Office in Monticello or the Student Services offices in Crossett and McGehee.

Statement of Drop Date

August 31st, is the last day to add classes. Classes may be dropped through November 10th, with a "W". After this date, all official withdrawals will be recorded either with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

Students with Disabilities

It is the policy of the University of Arkansas-Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall room 120, phone 870-460-1026; TDD 870-460-1626; fax 870-460-1926.

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Music Learning Outcomes

A student who graduates from the Division of Music should be able to:

Perform proficiently on an instrument or voice;

Use knowledge of music history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from ancient times through the 21st century;

Organize and administer a school music program (not an exception of students graduating with the Bachelor of Arts in Music degree);

Demonstrate knowledge of music theory and apply that knowledge in music performance.

COURSE SYLLABUS Music Appreciation MUS 1113 Fall 2013

I. PRELIMINARY INFORMATION:

Required Text: Kamien, Rodger, Music: An Appreciation, McGraw-Hill, New York, 6th Brief Edition 2007

Recorder: A portable recorder may be required on specified days.

II. OBJECTIVES:

The goals of the course are the following:

Encourage artistic and intellectual development.

Understand that music is an art form, a means of communication and part of our intellectual and cultural heritage.

Excite the imagination, engendering a respect for music and a desire for musical knowledge and experiences.

Develop music perception and make aesthetic evaluation based on that perception.

Expose students to masterpieces of western art-music.

Learn the historical style periods of western art-music and stylistic features of these periods.

Understand and employ general musical terminology.

Understand the intellectual, social and political factors that shaped our musical heritage.

EXPECTED STUDENT LEARNING OUTCOMES:

Students who complete Music Appreciation should be able to:

1. Demonstrate a heightened interest in music
2. Develop his/her perceptive listening skills
3. Identify music from each stylistic period
4. Differentiate various instruments aurally and visually
5. Demonstrate an awareness of all types of world music; ethnomusicology

II. COURSE OUTLINE:

- A. Elements: study of basic musical concepts
 1. Sound: pitch, dynamics and tone color
 2. Performing media: voices and instruments
 3. Rhythm
 4. Melody
 5. Harmony
 6. Musical Texture
 7. Musical Form
 8. Musical Style
- B. Middle Ages (450 – 1450)
 1. Music in the Middle Ages
 2. Gregorian Chant
 3. Secular Music in the Middle Ages
 4. The development of Polyphony: Organum
 5. Fourteenth-Century Music: The "New Art" in France and Italy
- C. The Renaissance (1450—1600)
 1. Music in the Renaissance
 2. Sacred Music in the Renaissance
 3. Secular Music in the Renaissance
- D. Baroque Music (1600—1750)
 1. Baroque Music
 2. Music in Baroque Society
 3. The Concerto Grosso and Ritornello Form
 4. The Fugue
 5. The Elements of Opera
 6. Opera in the Baroque Era
 7. Claudio Monteverdi
 8. Henry Purcell
 9. The Baroque Sonata
 10. Arcangelo Corelli
 11. Antonio Vivaldi

12. Johann Sebastian Bach
13. The Baroque Suite
14. The Chorale and the Church Cantata
15. The Oratorio
16. George Frederic Handel

E. The Classical Period (1750—1820)

1. The Classical Style
2. Composer, Patron, and Public in the Classical Period
3. Sonata Form
4. Theme and Variations
5. Minuet and Trio
6. Rondo
7. The Classical Symphony
8. The Classical Concerto
9. Classical Chamber Music
10. Joseph Haydn
11. Wolfgang Amadeus Mozart
12. Ludwig van Beethoven

F. The Romantic Period (1820—1900)

1. Romanticism in Music
2. Romantic Composers and their public
3. Art Song
4. Franz Schubert
5. Robert Schumann
6. Frederic Chopin
7. Franz Liszt
8. Felix Mendelssohn
9. Program Music
10. Hector Berlioz
11. Nationalism in Nineteenth-Century Music
12. Antonin Dvorak
13. Peter Illyich Tchaikovsky
14. Johannes Brahms
15. Bedrich Smetana
16. Giacomo Pucinni

G. The Twentieth Century (1900—1950)

1. Musical Styles
2. Music and Musicians in Society
3. Impressionism and Symbolism
4. Claude Debussy
5. Igor Stravinsky
6. Expressionism
7. Arnold Schoenberg
8. Alban Berg
9. Anton Webern

10. Bela Bartok
11. Charles Ives
12. George Gershwin
13. William Still

- 14. Aaron Copland
- 15. Musical Styles since 1950

H. Musical Styles Since 1945

I. Jazz

K. The American Musical

L. Rock

M. Nonwestern Music

V. GRADING POLICY

A test will be given at the end of each unit. Tests will be a combination of definitions, listings, short answers, matching, and short essay.

Students must attend one (1) live performance of a program that is sponsored by the UAM Division of Music and write a critique of the attended program using learned terminology in the registered music appreciation course. The critique will be worth 25 points in addition to the bonus points. The critique should be at least 1½ pages and not more than 2 pages. If no live performance is available, then a critique of a past recorded video of a UAM division of Music program may be substituted. Bonus points accumulated from concert attendance may not raise the final grade more than the “ONE” letter.

The percentage scale is as follows:

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D

The course grade is a summation of the unit exams, final exam, and any bonus points.

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PLAGIARISM

Any student suspected of plagiarism shall receive a failing grade for the work involved. Plagiarism is defined as stealing or passing off as one’s own the ideas or works of another person, or to present as one’s own the idea or product derived from an existing source.

VI. ATTENDANCE

Three missed contact hours will be permitted without academic penalty. Each unexcused hour thereafter will result in the loss of ten points from the semester accumulated points. The excused absences accepted will be for personal illness, critical family illness, funeral attendance, or school sponsored activities.

Tests taken late will have the grade lowered by 10 points unless notification is made BEFORE test is administered. No test will be made up unless arrangements are made within a

week and will be administered at the convenience of the instructor. **All tests must be made up within two (2) weeks from the date that the test was given in class.**

If a student misses a test with an unexcused absence, the make-up test will be given only at the discretion of the instructor. No listening section is given on a make-up test unless the absence is approved prior to the date of the test.

Disruptive classroom behavior will not be tolerated and will result in the appropriate discipline. No caps, hats, soft drinks, or food are allowed in the classroom.

Cell phones and other electronic devices must be turned off during class.

VII. STATEMENT OF DROP DATE:

Wednesday, January 21st is the last day to add classes. Classes may be dropped through April 8th with a "W". After this date, all official withdrawals will be recorded with a "W" or an "F". No withdrawals will be permitted during the last three days of class.

VIII. READING LIST:

- A. Brabec, Jeffrey, and Todd Brabec, Music, Money, and Success, New York; Schirmer Books, 1994.
- B. Cooper, B. Lee, Images of American Society in Popular Music, Chicago: Nelson-Hall, 1982.
- C. Freeman, John W., The Metropolitan Opera, Stories of the Great Operas, New York: W. W. Norton, 1984.
- D. Glennan, James, Understanding Music, New York; St. Martin's Press, Inc., 1980.
- E. Kramer, Lawrence, Music as Cultural Practice 1800-1900, Berkley: University of Calif Press, 1990.
- F. Shaw, Arnold, Black Popular Music in America, New York: Schirmer Books, 1986.

LEARNING OUTCOMES:

1. Perform proficiently on an instrument or voice;
2. Use knowledge of musical history for contextual understanding of forms, genres, performance practice, notation, and biographical information of music from ancient times through the 21st century;
3. Organize and administer a school music program (not expectation of students graduating with the Bachelor of Arts in Music degree);
4. Demonstrate knowledge of musical theory and apply that knowledge in music performance.

Students with Disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870-460-1026; TDD 870-460-1626; fax 870-460-1926.

APPENDIX C

Jury Forms

UAM FINAL VOICE JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE)

Musical sensitivity, temp, phrasing, accuracy
dynamics, overall expressiveness

_____ points this section

VOCAL TECHNIQUE (20 POINTS POSSIBLE)

Flexibility, breath support, diction, language
accuracy, freedom, control, intonation

_____ points this section

VOCAL CHARACTERISTICS (20 POINTS POSSIBLE)

Quality, range, evenness of scale

_____ points this section

ARTISTRY (20 POINTS POSSIBLE)

Projection of mood/spirit, tone color, stage
presence, personality

_____ points this section

RHYTHM (20 POINTS POSSIBLE)

Accuracy, accents, precision, attacks and releases

_____ points this section

GRADE (ON 100 POINT SCALE)

UAM INSTRUMENTAL MUSIC JURY FORM

STUDENT _____
ADJUDICATOR _____
DATE _____
COMPOSITION _____

MUSICIANSHIP (20 POINTS POSSIBLE)

Tone quality, beauty, control in dynamic range,
control in all registers, use of vibrato, use of subtle
articulation, stage presence, etc.

_____ points this section

INTONATION (20 POINTS POSSIBLE)

_____ points this section

INTERPRETATION (20 POINTS POSSIBLE)

Phrasing, overall expressiveness, choice of tempo,
execution of dynamics, and performance of
appropriate style, musical line, etc.

_____ points this section

TECHNIQUE (20 POINTS POSSIBLE)

Facility, ease of execution, breath control,
scale patterns, etc.

_____ points this section

RHYTHM (20 POINTS POSSIBLE)

Accuracy, accents, precision, etc.

_____ points this section

GRADE (ON 100 POINT SCALE)

Total Score

Adjudicator's Signature

Piano Jury Grade Form

Student _____

Date _____

Check appropriate box

	Excellent	Good	Satisfactory	Needs improvement
Memory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Steady Beat	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musicality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hand/Body Position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pedal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Style/Interpretation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

Grade:

A B C D F (circle one)

Signature of Jury member

University of Arkansas at Monticello
Division of Music

Pre-recital Jury for

_____ Pass

_____ Fail

Comments:

APPENDIX D

Recruitment Letter

(Date)

(Student name and address)

Dear (Student Name):

I am pleased to learn of your interest in the music program at the University of Arkansas at Monticello. According to the information you provided recently on a Prospective Student Information Form, you are the type of student musician we are anxious to have at UAM.

The Division of Music offers academic programs which lead to the Bachelor of Arts in Music degree with concentrations in vocal, piano, instrumental, and jazz studies and the Bachelor of Music Education degree with concentrations in vocal, piano, and instrumental.

Scholarships are available to help defray the expense of your college education. Band and choir scholarships (performance based grants-in-aid) are awarded by audition to talented musicians, regardless of major, who are selected to participate in the band and/or choir.

The UAM music program, which is accredited by the National Association of Schools of Music, is a strong and growing one. For your information, the enclosed brochure about the Division of Music will provide you with an overview of the music program, the faculty, and the music ensembles.

This next year could be the finest and most exciting year ever for music at UAM. I hope you plan to be a part of it. For additional information, check the UAM music webpage at www.uamont.edu. If you should have questions, please contact me at (870) 460-1060 or E-mail me at spencer@uamont.edu.

I look forward to hearing from you soon. I extend best wishes to you and hope you have a great year at (name of high school) High School.

Sincerely,