

## **Major Courses and Learning Outcomes for Combined Two-Year Sequence- Music Theory and Ear Training/Sight-Singing (OAH052), Functional Keyboard/Piano (OAH019), Applied Music (OAH020), and Large Ensemble (OAH022)**

### **Note:**

An entire sequence must be completed and passed for classes that are sequential in nature. If the entire sequence is not completed and passed, the transfer student will be required to take a proficiency test to determine placement in the sequence at the receiving university. Any proficiency level, as determined by examination, performance jury, or other means, that is required of native students will also be required of transfer students. Determining performance entry levels is the responsibility of the receiving institution.

Exact amount of credit hours (quarter/semester) will vary depending upon institution.

### **Program Standards**

Courses will be evaluated for transfer applicability based on the standards for music content and performance as set by the National Association of Schools of Music (NASM), which provides consistent standards for curricular structure, class size, student/faculty ratio, faculty qualifications, facilities, credit, and time requirements among music programs. Credits from non-NASM accredited programs are not guaranteed to transfer. For those institutions or courses for which NASM accreditation has not been awarded, course equivalences will require that competencies must be met as follows:

### **Outcomes**

#### **Performance**

Students must acquire:

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 area and the ability to perform from a cross-section of that repertory.
3. The fundamentals of sight-reading and the start of fluency development in this area.  
Keyboard competency
4. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences.

#### **Musicianship**

Students must acquire:

1. The ability to hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony, and structure
2. 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 analysis.
3. The ability to compose, improvise, or both, at a basic level in one or more musical languages.

The official pathway for music is the **Bachelor of Arts** degree. Students completing the Music TAG under these guidelines will be guaranteed that the classes of the Music TAG transfer and apply toward the major toward Bachelor of Arts degree at any public institution offering this degree. Assuming completion of the Music TAG, no further placement examinations, or proficiency examinations other than those prescribed for native students will be required.

### **Application of TAG Courses to the Bachelor of Music Degree**

The music sequences detailed in the Music TAG are, at most universities, the same sequences whether the student is pursuing the Bachelor of Arts degree or the Bachelor of Music degree.

The competencies for the Bachelor of Music degree, however, are more intense and at a higher level than that of the Bachelor of Arts degree. This is evident in NASM standards. In addition the curricular material covered in the TAG sequences differs in major ways among the 4-year universities. Because of this and because the competencies of these sequences are vital to success in upper level classes of the Bachelor of Music degree, the Bachelor of Music degree is not a pathway for the Music TAG.

Universities receiving transfer students who have completed the Music TAG and who intend to pursue a Bachelor of Music degree, and these transfer students themselves have certain understandings.

1. The transfer student understands:
  - a. The Music TAG is not a pathway to a Bachelor of Music Degree. Curricula in the Music TAG is not guaranteed to count for a Bachelor of Music Degree.
  - b. Bachelor of Music Degree competencies in curricular areas of Music TAG sequences that are in place at the receiving university must be met.
  - c. It may take a longer period of time to complete the Bachelor of Music Degree.
2. The receiving university understands that the assessment of these competencies for the transfer student must be done in a way that is equitable in comparison to how the competencies are assessed for the native student.

It is the responsibility of the receiving university to document this equitability.

In light of #2 above, there are several ways that a receiving university can handle the Music TAG of a student interested in pursuing a Bachelor of Music degree in any of its majors (assuming that the transferring student meets all other requirements, i.e. performance level, GPA, etc. in place at the receiving university).

1. The receiving university can do nothing.

In this case the completed course sequences in the Music TAG will automatically count toward the Bachelor of Music degree.

2. The receiving university can design and administer a proficiency/competency policy, procedure, or examination. In this case, once again, it is the responsibility of the receiving university to document how this policy, procedure, or examination is equitable for the transfer student in comparison to the native student and does not discriminate against the transfer student. This policy, procedure, or examination can take several shapes. Among these shapes are:

A. Competencies for the native student are assessed over time and documented in the student's file. The same competencies for the transfer student are assessed by examination at the time of transfer.

Advantages: No new examination is instituted for the native student.

Disadvantages: It may be more difficult to document that the transfer student is not being discriminated against. The responsibility for this documentation, again, rests with the receiving university

B. The final examination of the last course in the Music TAG sequence could be expanded to include all competencies required to be demonstrated by the student completing the Music TAG sequence. This examination would be given to transfer students to assess their competencies.

Advantages: No new examination is instituted, and the documentation of equitability between native student and transfer student is easier, i.e. both take same examination.

Disadvantages: An expansion of the final examination given at the end of the last course of the Music TAG sequence at the receiving university.

C. A special competency/proficiency examination, separate and distinct from the final examination, is created and administered to native students at the end of the last course in the Music TAG sequence. This examination would be given to the transfer students.

Advantages: It would provide the clearest documentation of equitability between how native students and transfer students were assessed in relationship to the competencies required.

Disadvantages: It puts another examination in the path of native students.

Note in regards to A/B/C above:

- Students pursuing the Bachelor of Arts degree would be exempt from the examinations listed in B and C.

- Students (native and transfer) pursuing the Bachelor of Music degree, taking the examinations as listed in B and C, and found deficient in some competencies would be given options and methods for gaining the needed competencies. These could include:
  - a. Taking or re-taking particular classes
  - b. Tutoring
  - c. Web-based tutorials
- Transfer students pursuing the Bachelor of Music degree, taking the examinations as listed in B and C, and found deficient in some competencies, would have the course work of the Music TAG transferred to the receiving university, but the Music TAG would not apply to the Bachelor of Music degree, i.e. students would be unable to continue in the Bachelor of Music degree at the receiving institution without demonstration of the required competencies.

## **Specific TAG Course Learning Outcomes:**

### **OAH019 Functional Keyboard/Piano (One-Year Sequence)**

Recommended Credit Hours: 2 semester hours

Advising Notes: An entire sequence must be completed and passed for classes that are sequential in nature. If the entire sequence is not completed and passes, the transfer student will be required to take a proficiency test to determine placement in the sequence at the receiving institution. Any proficiency level, as determined by examination, performance jury, or other means, that is required of native students will also be required of transfer students for acceptance into the program.

All learning outcomes with an asterisk (\*) must be met.

1. Students will study, read, and play literature demonstrating hand independence.\*
2. Students will demonstrate proficiency in technical exercises, including major/minor scales and arpeggios, demonstrating a fundamental level of technique.\*
3. Students will demonstrate the ability to play melodies and chord progressions in major/minor keys, harmonize melodies, and improvise appropriate accompaniments.\*

### **OAH020 Applied Music**

Recommended Credit Hours: 1-8 semester hours

Advising Notes: One 60-minute lesson per week per term. Applied level entry standards are the responsibility of the receiving institution

All learning outcomes with an asterisk (\*) must be met.

1. Students will take a one hour lesson (1 contact hour) per week.\*
2. Students will perform in recitals and/or studio classes as well as performance exams required by the department.\*
3. Students will demonstrate continuous progress in skills and techniques.\*
4. Students will study and perform repertoire representing varied periods and styles appropriate to the instrument.\*

### **OAH022 Large Ensemble**

Recommended Credit Hours: 4 semester hours

Advising Notes: Number of credits/years of major ensemble performance remaining at the receiving institution will be determined by the receiving institution based on the performance skill as demonstrated by the performance entry standards.

All learning outcomes with an asterisk (\*) must be met.

1. Students will participate in large conducted vocal or instrumental ensembles (such examples include concert choir, orchestra, symphonic band).\*
2. Students will participate in regularly scheduled rehearsals culminating in public performance.\*
3. Students will study and perform significant repertoire representing varied periods and styles.\*

**OAHO52 Combined Two-Year Sequence – Music Theory and Ear Training/Sight-Singing**

Recommended Credit Hours: 16 semester hours

Advising Notes: Taught separately or in combination. An entire sequence must be completed and passed for classes that are sequential in nature. If the entire sequence is not completed and passes, the transfer student will be required to take a proficiency test to determine placement in the sequence at the receiving institution. Any proficiency level, as determined by examination, performance jury, or other means, that is require of native students will also be required of transfer students for acceptance into the program.

All learning outcomes with an asterisk (\*) must be met.

1. Students will be able to hear, to identify, and to work conceptually with the elements of rhythm, melody, harmony, and structure.\*
2. Students will demonstrate knowledge of 17th and 18th-century diatonic harmony through analysis, composition, sight-singing, and ear-training exercises.\*
3. Students will demonstrate knowledge of 18th and 19th-century chromatic harmony through analysis, composition, sight-singing, and ear-training exercises.\*
4. Students will be able to analyze and to identify 17th and 18th-century forms such as binary, rounded-binary, and ternary.\*
5. Students will be able to analyze and to identify 18th and 19th-century forms such as sonata, rondo, theme and variation.
6. Students will be able to analyze and to identify 20th-century techniques, forms and analytical systems through composition, analysis, sight-singing, and ear-training exercises.
7. Students will be able to analyze and to identify contrapuntal techniques and forms through composition, analysis, sight-singing, and ear-training exercises.