



Date: April 28, 2006

To: Elaine Klein, Assistant Dean and Director
Academic Planning, Program Review and Assessment

From: John Wm. Schaffer, Director
School of Music

Re: School of Music Assessment Plan

Please find enclosed copies of the revised School of Music Assessment document. The School did have an assessment plan in place, however it had not been updated since May 1998.

Molly Carlson, our Assistant Director, attended the seminar on assessment in late March. We hope to continually incorporate new assessment techniques (from that seminar and from other sources) into our plan, and see this document as a work in process.

Please don't hesitate to contact me or Ms. Carlson if you have any questions or concerns.

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School of Music
Assessment Plan
Revised May 2006

Introduction

The School of Music functions primarily as a professional school rather than as a department within a college – offering professional music degrees (B.M., M.M., and D.M.A.) and training to individuals for music-specific careers. We also offer degrees for musicians hoping to be music scholars (M.A. and Ph.D.) We have designed our various curriculums to equip students for careers in composing, performing, teaching from Kindergarten through College or University, music administration, the music business, or one of the many facets of promoting the arts as a community treasure. As one of the top 30 music schools in the United States (out of 600+ accredited music schools in the country), we take this professional role very seriously. Over 70% of our total undergraduate population are music performance majors (i.e., those intending to make a career out of their music making). The School of Music awards roughly 60 undergraduate degrees and 45 graduate degrees each year.

Most of the content and structure of what we offer is controlled by NASM (National Association of Schools of Music), the national accreditation agency charged with monitoring and certifying professional degree-granting music schools, and is to a large extent beyond our individual control as long as we wish to maintain our accreditation status. To this end, we do not undertake annual curricular/program reviews, as our offerings are mandatorily constrained and must be approved as part of an extensive accreditation process that takes place every ten years. This exercise consists of a year-long self study process followed by on-site visitations and a series of written reports and recommendations. Accreditation is granted only when all of the requirements set forth in the NASM guidelines are met to their total satisfaction. Any curricular/program changes we propose must meet NASM guidelines and be approved by their board prior to our implementation.

Enclosed in this document is current information on each of our roughly 40 degree programs. This material was compiled for our NASM study, but is up-to-date and, we believe, very relevant for this College accreditation exercise.

Since ten years between reviews is still a rather significant length of time, our school also undertakes smaller, interim reviews at the five year midpoints. Our last ten-year review took place in 2002-03, our midpoint year of 2008-09 is several years away. *However, it behooves us to continually revisit the ten-year report with the idea of checking all of our programs to see if they have kept up with the current accreditation standards.*

Finally, NASM annually collects extensive data from all accredited institutions. The HEADS (Higher Education Arts Data Services) reports generated from this data aim to supply schools with a wealth of information related to the scope and viability of our

programs as they relate to other comparable institutions across the country. Each year we, as an accredited institution, are required to accumulate and submit a great deal of data for these reports. *The information gleaned from this process serves as one of our primary vehicles for gauging the health of our programs.*

Overview of Undergraduate Degree Programs

1. Bachelor of Music in Performance

The School of Music offers Bachelor of Music in Performance degrees in the following areas of specialization (option): Brass, Composition, Guitar, Harp, Organ, Percussion, Piano, String, Voice, and Woodwind.

All BM in Performance degrees require 90 credits within the School of Music and 40 credits of general studies/electives (see Appendix IV). The curricula are designed to provide the student with a stimulating academic environment in the disciplines of music history and music theory, as well as the practical aspects of performance through organizations, ensembles, chamber music, and required senior recital or project. In addition, competencies in piano are required as stated in the curricular tables, generally through the fourth semester of class piano (Music Performance 104) except where noted below. Conducting and pedagogy is also a requirement of all BM degree programs.

2. Bachelor of Music in Music Education

The School of Music offers the following certification options for undergraduates pursuing the Bachelor of Music in Music Education degree: General Music (K-12); Instrumental Music (K-12); Choral Music (6-12)

Each of these programs has additional certification options: General Music: Instrumental K-9, Choral 6-12; Instrumental Music: General K-9, General 6-12, Choral 6-12; Choral Music: General K-9, General 6-12, Instrumental K-9

3. Bachelor of Arts in Music /Bachelor of Science in Music

As our enrollment tables show, the BA/BS Music major has become an increasingly popular choice for our undergraduates. This program offers the basic core of courses that our BM programs require (performance, music theory, music history, organizations, piano) but allows the flexibility for students to choose another major in the university while continuing their musical pursuits. Far from being a degree for those students who can't cut the Bachelor of Music program, some of our strongest music students are BA/BS majors. Many go on to pursue graduate programs at outstanding schools. One of the major changes in our curricula in music theory and history in the past ten years is that these programs are now offered as options within the BA/BS Music major. Music theory

and history faculty felt that it is very important for undergraduates in their discipline to experience a breadth of educational experience, and decided that both programs were better suited for the c. 40 credit music/80 credit general studies format that the BA/BS programs offer.

Both the BA and the BS programs require 120 total credits for graduation with 40-42 credits with the School of Music and 78-80 credits outside the School of Music. The difference in these two liberal arts degrees is in the allocation of breadth requirements, foreign language, and mathematics. See Appendix IV for specific requirements in these areas.

The following options are available to students in the Bachelor of Arts in Music/Bachelor of Science in Music degrees: History, Performance, Theory, and Individualized Music Curriculum.

A. Summary of Program Learning Objectives

The following competencies are common to all professional degrees in music:

1. Performance

To be admitted to any music program at UW-Madison, students must pass an audition on their major instrument or voice demonstrating that they are qualified to enter the undergraduate program. Once admitted, students are assigned to a performance studio. Piano, string, and voice faculties determine studio assignments based on space and faculty load. All undergraduate students in performance programs are required to study their major instrument or voice for a minimum of 7 semesters; BM in Performance majors are required to study for 8 semesters culminating in the senior recital. Although not specified in degree requirements, many performance faculty encourage their performance majors to present junior recitals and also encourage BA/BS students and BM in Music Education students to perform either full or shared recitals prior to graduation. All degree programs require students to perform in auditioned organizations during each semester of their enrollment, and in some cases students perform in more than one organization. BM in Music Education students, for example, may elect to play one of their secondary instruments in the non-auditioned University Band. Wind players, in some cases, may perform in one of the orchestras as well as a wind organization.

2. Piano Proficiency

Piano proficiency is required in all music programs. All Bachelor of Music in Performance majors are required to achieve proficiency at least through the Music Performance 104 (fourth semester of class piano) level. The piano requirement for music education majors varies from second semester class piano to satisfactory completion of the advanced level (401). All BA/BS students are required to demonstrate piano

proficiency at the second semester class piano level, either by taking the course or passing a proficiency exam.

3. Chamber Music

Chamber music is an important part of undergraduate music curricula. Most performance programs require four semesters of chamber music. Faculty members in the major area coordinate student ensembles and faculty coaches are assigned to work with each ensemble on a weekly basis. Students are required to rehearse outside of these faculty-coached sessions. Although each area functions somewhat independently in chamber music, each area schedules performances for student ensembles. The woodwind area, for example, features student chamber ensembles during their monthly area recitals. String chamber music ensembles are scheduled at the end of each semester.

4. Recital Performance

Studio recitals are frequently scheduled, giving the opportunity for students to perform repertoire in a less formal setting than a required recital. In a similar way, most faculty members will schedule recitals for the students in their studio to perform, generally once a semester. Students progress from these studio recitals to shared recitals and full recitals as they improve their performance skills and expand their repertoire.

5. Conducting

All BM students are required to take at least one course in conducting. Music education majors are required to take two courses in conducting and many performance majors elect to take additional conducting beyond their one semester requirement. Taught by the conducting faculty, these courses offer invaluable opportunities for students to develop their skills by conducting ensembles comprised of their peers in the class.

6. Concert Attendance

Students benefit greatly from the opportunity to hear their teachers and other faculty in performance. The School of Music Faculty Concert Series offers a wide variety of concerts featuring faculty in solo and chamber music performances. Many School of Music faculty are also involved in performances with the Madison Symphony Orchestra and Madison Opera. Guest artists regularly visit the Madison campus to perform recitals and present guest master classes.

7. Basic Skills and Analysis

In an effort to improve the quality of the undergraduate theory program at UW-Madison, the theory faculty reorganized the two-year sequence required of music majors. The course, entitled Music Practica (Music 121/122/221/222), is organized into two weekly lectures in analysis (taught by the professor) and a discussion section (led by a graduate assistant), and two classes in aural skills taught by a graduate assistant (Music 171/172,

271, 272). The fourth semester of the sequence focuses on 20th century music. Music theory and composition majors are required to take counterpoint following the fourth semester of the basic theory sequence. Incoming undergraduate students are required to pass a theory placement test before enrolling in Music 121. If they do not pass the test, they may take a course in theory fundamentals or may use self-study materials to assist them in passing the test.

The core theory program is designed to offer students an integrated approach to the study of music analytical and compositional skills. Emphasis is placed on developing critical thinking and analytical skills through integration of reading and writing about music; learning through composition, re-composition, analysis, and improvisation; and the integration of written and aural comprehension with a particular emphasis on sight singing.

8. Composition and Improvisation

Although theory classes integrate composition, many students elect to also enroll in composition and improvisation classes. Classes in composition are taught by our composition faculty and are offered in a four-year sequence for undergraduate students. Students wishing to register for composition must be approved for study by the composition faculty. Jazz improvisation, a requirement of the jazz studies program, is also open to music students in other programs. These classes provide an excellent opportunity for undergraduates to develop their improvisational skills on their instrument.

9. Repertory and History

All music majors are required to take the Music 211/212 music history survey courses. The prerequisite for registering for these courses is passing first-year theory, therefore students may begin music history study as early as their second year. In addition, most of our curricula require at least two additional advanced-level courses in music history. Since our music history faculty has expanded to eight full-time faculty, the offerings are quite broad, ranging from special topics courses on specific composers, to world music courses focusing on a specific geographical location or culture, to courses specializing in particular historical periods. There is an effort among the music history faculty to encourage the students to get involved in research projects that relate to their primary field of musical study, and students frequently will prepare papers dealing with historical background of the music they are performing either in their lessons or their organizations. Repertoire courses are offered by several performance areas (such as piano, strings, voice guitar, and percussion). In addition, repertoire specific for each instrument or voice is studied in the performance studios.

10. Technology

The Wisconsin Center for Music Technology, housed in the School of Music, provides a laboratory for music students to advance their technology skills. The School of Music recently voted to expand the music technology course (Music 110, Introduction to Music Technology) to a 2-credit course offered during the spring semester. One of the members of the piano faculty, who has developed expertise and great interest in technology, teaches this course. The School recognizes the growing importance of music technology in the curriculum and would like to continue to expand its offerings in the future, based on staffing and space.

11. Synthesis

There are many avenues for musical synthesis in the curriculum. This synthesis may take place in the university symphony orchestra when a guest speaker from the music history faculty is invited to present a pre-concert talk on the historical significance of a work being performed. As mentioned above, music history class projects often focus on repertoire that the students are studying in the studio or performing in the bands/orchestras. Arranging and composition classes often involve students bringing their instruments to class to perform the original compositions or arrangements. In the past, music history faculty have invited faculty ensembles to perform and discuss a work that is being studied. For example, the Pro Arte Quartet was invited into a history class during the study of the music of Béla Bartók to perform and discuss his quartets.

As mentioned earlier, synthesis takes place in general studies as well. A class in acoustics, taught by faculty from the physics department, offers an invaluable course to music students on the science of tone production. In a similar manner some of our music history courses are cross-listed with other departments on campus and regularly enroll non-music students. Such recent additions to our curriculum as Music 403, Music Cultures of the World: China, Korea, and Japan, and Music 316, Afro American Music in Historical Perspective: 17th Century to the Present provide a stimulating course offered not only to our students but to students throughout the university with a background in these areas.

Music 113-114, Music in Performance has had a long-standing and valued position in our course offerings. Originally taught by members of the Pro Arte Quartet and pianist Gunnar Johannsen, this course is designed to present to general non-music majors the opportunity to hear and study classical music as performed and discussed by music faculty and guests. The course can be described as an introduction to music appreciation from the standpoint of the performer, and offers a rather special opportunity for general students to not only hear great music in performance but also hear the performer's perspective on this music as relates to its historical significance and the technical requirements of performance. At times, composers are invited to the class to discuss and preview upcoming premiers.

B. Evaluation Methods

With regard to undergraduate education, we employ the following assessment tools on a regular basis:

- Performance Evaluations: All applied students in the school are required to give a “juried” performance every semester. These sessions are observed by a minimum of five faculty members (usually from the major and related fields). Membership on the committee is generally consistent over several years, thus ensuring comparative assessments of each student’s semester-by-semester progress. Each committee member submits a ballot containing a grade and a written progress report.
- Post-testing: All applied students in the school are required to perform two hour-long recitals (one each in their junior and senior years) in order to graduate. The recitals are graded by a faculty committee charged with examining the overall professional qualifications of each advanced student. The final graduation recital is supposed to embody a composite of each student’s musical achievements as determined by comparisons with expectations from the professional musical community outside of the University. While the recitals are adjudicated by committees of our own faculty, we expect these faculty members to be professionally aware of the expectations of the field.

All academic students are expected to write both a journal and a senior thesis. These documents are examined by a faculty committee made up of members from the major and related fields. As with the applied areas, each student is assigned a committee that will serve for both documents, thus ensuring a method for observing a student’s growth over the course of their final two years.

C. Evaluation and Progression Through the Degree Program

All students admitted to the School of Music enter the school as preliminary music students (PRM). At the end of the first year, each student completes a form indicating the intended degree or major program within the School of Music (BM in Performance, BM in Music Education, BA/BS performance or history/theory). After hearing the students perform their jury examination at the end of the semester, the area votes to either approve or deny the intended major. Once the student has completed the core theory and history curriculum, the undergraduate advisor checks to ensure that the minimum grade requirements are met for the program. The following minimum GPA’s are required for all undergraduate students in the Bachelor of Music programs:

All course work	2.75
All music courses	3.00
Core courses in music theory/history	2.50

Students who satisfy these requirements of performance and academics are then classified as Bachelor of Music majors. During the sophomore year, students perform end-of-year examinations before their respective performance areas in order to qualify to move to the upper level of undergraduate study (the 400-level of performance). The area committees either approve the students moving to this advanced level or require the students to remain at the lower (200-) level until they qualify for more advanced study. Each area establishes its own standards and requirements for this advancement, but performance of difficult repertoire as well as technically demanding studies (scales, etudes, sight-reading) all are important parts of this exam. Performance exams that students take at the 400-level prepare the student for the required senior recital. Many students, with faculty approval, elect to present non-required junior recitals as well. Some areas, notably the woodwinds, have begun requiring that all students performing senior recitals schedule a pre-recital hearing with at least three faculty members attending to get approval to present the recital. The final exam and/or recital is when the faculty of the area determine whether or not the student has achieved the required performance level to graduate with a performance degree. If the student does not pass the performance requirements, the area may require additional performance study and/or an additional recital. This happens very rarely. The undergraduate advisor closely watches student grades. If the student does not meet the minimum grade point averages, the students as well as their applied teachers are advised of their probationary status until their academic standards are met. If the student does not meet the required academic standard in the next semester, they are dropped from the BM program and advised either to enroll in a BA/BS program or another major.

Bachelor of Music Education majors undergo a screening/interview process at the beginning of their fourth semester on campus. This screening/interview by the music education faculty includes:

- Performance on their major instrument or voice
- Sight singing
- Ability to provide a simple piano accompaniment to a popular/patriotic song
- Interview to determine the students' desire and aspirations to become a music teacher in the public schools

In addition to the interview, the student must satisfy the following requirements:

- Earn passing scores on the Praxis I: Academic Skills Assessments standardized tests, also known as the Pre-Professional Skills Tests (PPST).
- Complete the core music theory/history sequence with the required all-course, all-music, and theory/history GPAs as listed above for all Bachelor of Music degrees.
- Apply to and be accepted by the School of Education for admission to the certification program.

Once admitted to the program, students must maintain a 2.75 cumulative GPA and a 2.75 GPA in all professional education courses (excluding grades in practicum and student teaching).

Bachelor of Arts or Bachelor of Science students with a Music Major have the following GPA requirements (as designated by the College of Letters and Science):

All course work	2.00
All music courses	2.00
Core courses in music theory/history	2.00

Graduate Degree Programs

Overview, Program Learning Objectives, and Progress Through the Degree

1. Master of Music in Performance

The School of Music offers the Master of Music in Performance for the following areas of concentration: Brass (trumpet, horn, trombone, euphonium, tuba), Composition, Choral Conducting, Instrumental Conducting (Orchestra, Wind Ensemble/Band), Classical Guitar, Opera, Organ, Percussion, Piano, Collaborative Piano, Piano Pedagogy, Strings (violin, viola, cello, string bass), String Development, Voice, Woodwinds (flute, oboe, clarinet, saxophone, and bassoon).

The goals and objectives for the MM degree in Performance is in keeping with those of the School's graduate program: "to provide qualified students with additional training and experience in research and performance as well as professional development opportunities." This degree is intended for students wishing careers in performance and those who plan to teach at any level. Many students continue to doctoral degrees, often at Wisconsin, following the successful completion of the master's degree.

The MM degree in music performance complies with NASM standards. Minimum requirements for this degree include 12 graduate credits in the major area, including the final recital; 10 credits in musicology, ethnomusicology and theory (students must have a minimum of one musicology and one theory course within that 10 credits); and elective and other supportive courses to total a minimum of 30 graduate credits. Studies in performance thus comprise over one-third of the curriculum and courses in musicology, theory and literature comprise another one-third of the curriculum.

The nature of the elective credit varies from major to major. Some majors require additional courses particular to their instrument (diction, literature) or require participation in ensembles. Students in the Master of Music in Performance degree work closely with a major professor and the Director of Graduate Studies in determining their specific course of study and the nature of elective credit.

The primary requirement for admission into a Master of Music Performance program is the baccalaureate degree in music or its equivalent. Students are expected to have standard proficiencies in keyboard, aural skills, theoretical skills and two-years of

coursework in both music history and music theory, and proficiency in performance as demonstrated by an audition. Students lacking such proficiencies may take undergraduate deficiency work (not counted for graduate credit) or they may enroll for remediation as a University Special Student. Other requirements mandated by the Graduate School are addressed under the Admissions section. Voice students are expected to be proficient in German, French and Italian by the time they complete their degree.

Students must pass a comprehensive exam typically taken in the fourth or final semester in residence. These written exams are given by the student's three-member Examining Committee and include questions in the major performance area as submitted by a student's major professor (120 minutes), and the area of musicology with questions written by the entire musicology faculty (60 minutes.) Faculty certify theory proficiency based on the successful completion of a graduate-level music theory course. The Graduate Coordinator administers the exams, which are graded by the student's examining committee. Students may retake any part of the exam that they fail one time. It is left up to the individual areas to schedule any oral exams, if desired. Students in this degree program must also present and pass a Masters degree recital or equivalent. No formal evaluation of the program is undertaken on a routine basis; however, our ability to attract and retain students, place them in excellent jobs and doctoral programs, the increased level of artistry exhibited in recital performances, and the exceptional level and quality of musicianship present in our performing ensembles give credence to the assertion that this degree is succeeding in achieving its aims.

2. Master of Music in Music Education

The goals and objectives for the MM-ME degree are in keeping with those of the graduate program as stated elsewhere. The Master of Music in Music Education degree complies with NASM standards. Minimum requirements for this degree include 13 graduate credits in the major area including a final project, 10 credits in musicology, ethnomusicology and theory (students must have one musicology and one theory course within that 10 credits) and elective and other supportive courses to total a minimum of 30 graduate credits. The nature of the elective credit varies. Students in this degree work closely with a major professor and with the DGS in determining their specific course of study.

The primary requirement for admission to this program is the baccalaureate degree in music or its equivalent. Students are expected to have standard proficiencies in keyboard, aural skills, theoretical skills and two-years of coursework in both music history and music theory. Students are expected to meet the standards of undergraduate music education majors. Students lacking such proficiencies may take undergraduate deficiency work (not counted for graduate credit) or they may enroll for remediation as a University Special Student. Other requirements mandated by the Graduate School were addressed under the Admissions section.

Students must pass a comprehensive exam typically taken in the 4th or final semester in residence. These written exams are given by the student's three-member Examining Committee and consist of a written take-home exam. The Graduate Coordinator administers the exams, which are graded by the student's examining committee. Students may retake any part of the exam that they fail. It is left up to the individual areas to schedule any oral exams, if desired. Students in this degree program must complete and defend a master's thesis or other project.

3. Master of Arts Degree

The goals and objectives for the MA degree in Historical Musicology, Ethnomusicology, and Music Theory are in keeping with those of the graduate program: "to provide qualified students with additional training and experience in research and performance as well as professional development opportunities." This degree is intended for students wishing careers in teaching and scholarship. Many students continue their studies into doctoral degree programs—often at Wisconsin—following the successful completion of the master's degree. Some students use the terminal Masters in conjunction with the Master of Library Science degree.

The MA degree complies with NASM standards. Minimum requirements for this degree include 15 graduate credits in the major area with a research thesis; a required research methods course; supporting coursework in theory, history and ethnomusicology; and elective credit. Master of Arts students work closely with an advisor from the area and the Director of Graduate Studies in determining their specific course of study.

The primary requirement for admission to this program is the baccalaureate degree in music or its equivalent. Students are expected to have standard proficiencies in keyboard, aural skills, theoretical skills and two-years of coursework in both music history and music theory and demonstrate scholarship and writing skills as demonstrated in undergraduate research papers. Students lacking such proficiencies may take undergraduate deficiency work (not counted for graduate credit) or they may enroll for remediation as a University Special Student. Other requirements mandated by the Graduate School were addressed under the Admissions section.

The Master of Arts degree requires the completion of a course in Research Methods. The MA in historical musicology and theory requires the successful completion of German at the intermediate level, and the MA in ethnomusicology requires the successful complete of German or French at the intermediate level. Students in ethnomusicology and historical musicology must pass a written and oral comprehensive exam typically taken in the fourth or final semester in residence. Area faculty create and grade these exams, which are administered by the Graduate Coordinator. Students who have successfully completed one graduate-level music theory course do not need to take a theory exam. Students may retake any part of the exam that they fail one time. Music theory students at the Masters level do not take comprehensive exams. Students in this degree program

must successfully complete a thesis under the direction of an advisor. Students in music theory must defend their thesis in lieu of a comprehensive examination.

As proof of strengths of the MA program, students successfully continue in our doctoral program and are often recruited by other nationally-recognized programs. Master of Arts students have published their theses and frequently participate at annual meetings of professional societies. Students who do not wish to continue to the Ph.D. have used their Masters degrees to further their work in other areas of such as music librarianship, arts management, and music publishing.

4. Doctor of Musical Arts Degree

D.M.A. students work closely with a major professor in their chosen area as well as with the Director of Graduate Studies in determining their course of study and especially the choice of a doctoral minor. Candidates also create an individual Doctoral Performance and Research Committee (DPRC) that administers the preliminary examinations and evaluates all their work. A subset of three professors from the DPRC comprise a candidate's Recital Committee and officially grade each recital.

The School of Music offers the Doctor of Musical Arts degree for the following majors: Brass (trumpet, horn, trombone, euphonium, tuba); Composition; Choral Conducting; Instrumental Conducting (Orchestra, Wind Ensemble/Band); Guitar; Organ; Percussion; Piano; Strings (violin, viola, cello, string bass, guitar); Voice; Woodwinds (flute, oboe, clarinet, saxophone, bassoon); and Multiple Woodwinds (flute, oboe, clarinet, saxophone, bassoon).

The goals and objectives for the D.M.A. is in keeping with those of the graduate program: to provide qualified students with additional training and experience in research and performance as well as professional development opportunities. D.M.A. candidates are expected to demonstrate the ability to carry out professional quality independent work in performance or composition and in a high-quality written project about a chosen subject area. Through performance, as demonstrated in a minimum of five graduate degree recitals, students are expected to demonstrate solutions to problems of performance practices and to develop an extensive performance repertory.

The D.M.A. degree in performance complies with NASM standards. Minimum requirements for this degree include four semesters of instrumental, conducting or composition study. All D.M.A. degrees require a minimum of five graduate recitals as part of the degree coursework. Minor courses, supportive and elective credit varies, but together total a minimum of 32 graduate credits required by the Graduate School. Studies in performance thus comprise over one-third of the curriculum and courses in musicology, theory and literature comprise another one-third of the curriculum.

The nature of the elective credit varies from major to major. Some majors require literature courses particular to their instrument or require participation in particular kinds of ensembles. Students in this degree work closely with a major professor and with the

Director of Graduate Studies in determining their specific course of study. Proficiencies required for entrance to the doctoral programs are defined in terms of NASM standards in undergraduate music history, theory and music performance and the equivalence of additional training at the master's level as demonstrated through performance. D.M.A. students are required to take a course in Research Methods and to complete a foreign language requirement at the intermediate level. Students are strongly encouraged to enroll for courses in history and theory with those faculty members on their five-member committee.

D.M.A. students meet with the Graduate Coordinator for a summary review in the semester they plan to take their preliminary exams, and the Graduate Coordinator requests an exam warrant from the Graduate School. Due to staffing considerations, we no longer allow students to take their preliminary exams in the summer, and exams typically are offered in the 12th or 13th weeks of fall and spring semesters. Written questions covering the entire range of a student's course of study are prepared and submitted by the candidate's major professor in consultation with other members of the Doctoral Performance and Research Committee including the minor professor. The Graduate Coordinator administers preliminary exams.

Following the successful completion of the written preliminary exam, the candidate arranges for an oral exam to take place as soon as possible. Students may retake the written preliminary exams only one time. Following the successful completion of the oral exam, the DPRC members sign the student's warrant and the Graduate Coordinator rechecks pending degree requirements. The Graduate Coordinator returns the signed exam warrant to the Graduate School following a third check of grades, residence credits, and a confirmation that all School of Music and Graduate School requirements have been met. Once the warrant is returned, the student achieves the status of dissertator in the following semester.

The D.M.A. is a performance degree and the final project consists of a number of recitals as well as a written project. The entire body of performance and written work by D.M.A. candidates should contribute significantly to an understanding of musical life and culture and to the wider arts and humanities community. The candidate's plan of performance and study, including recitals and the written project, is drafted in consultation with the candidate's major professor and must meet with the approval of the rest of the candidate's five-member Doctoral Performance and Research Committee.

5. Doctor of Philosophy in Musicology / Ethnomusicology / Theory

Ph.D. students work closely with an advisor in their area of interest in choosing a doctoral minor, completing the required competencies in two foreign languages and preparing for preliminary examinations. Ph.D. candidates complete a dissertation presenting substantive original research and demonstrating a high degree of literary skill.

The goals and objectives for the Ph.D. degree are in keeping with the overall missions of the School of Music graduate program: “to provide qualified students with additional training and experience in research and performance as well as professional development opportunities.” This degree is intended for students wishing careers in teaching and/or research at the post-secondary level.

The Ph.D. degree complies with NASM standards. Proficiencies required for entrance to the degree programs are defined in terms of NASM standards in undergraduate music history, theory and music performance and the equivalence of additional training at the master’s level as demonstrated through graduate-level coursework in musicology, ethnomusicology or theory and the completion of a significant original written project such as a masters thesis or seminar paper. Ph.D. students must attain competency in two foreign languages, one of which must be German.

Ph.D. students meet with the Graduate Coordinator for a summary review in the semester they plan to take their preliminary exams, and the Graduate Coordinator requests an exam warrant from the Graduate School. Due to staffing considerations, we no longer allow students to take their preliminary exams in the summer, and exams typically are offered in the 12th or 13th weeks of fall and spring semesters. Written questions covering the entire range of a student’s course of study are prepared and submitted by the candidate’s faculty advisor in consultation with other members of the area and the minor professor. The Graduate Coordinator administers preliminary exams.

Following the successful completion of the written preliminary exam, the candidate arranges for an oral exam to take place as soon as possible. Students may retake the written preliminary exams only one time. Following the successful completion of the oral exam, the advisor and other faculty members sign the student’s warrant and the Graduate Coordinator rechecks pending degree requirements. The Graduate Coordinator returns the signed exam warrant to the Graduate School following a third check of grades, and a confirmation that all School of Music and Graduate School requirements have been met. Once the warrant is returned, the student achieves the status of dissertator in the following semester.

The doctoral dissertation is required for Ph.D. students in musicology, ethnomusicology and music theory, and is expected to demonstrate a student’s ability to carry out original and substantive research presented in a professional manner that conforms to the dissertation requirements of the graduate school.

Degree Progress for all Graduate Degrees

In accordance with L&S and the TAA labor contract, the School of Music Graduate Office developed and implemented Satisfactory Progress guidelines for both Masters and Doctoral students. These documents, sent to students as part of their orientation materials, identify standards for the GPA, the number of credit hours for full time status, policies on residency, the number of semesters required to complete degrees, semester

reviews by the Graduate Coordinator, special requirements for students receiving University funding, and other policies regarding comprehensive or preliminary exams.

Both Satisfactory Progress documents have been reviewed recently by the Graduate Committee and revised to reflect particular needs of the School and changes in Graduate School policies on minors and residency, described below. The GPA required for retention for both master's and doctoral students is 3.25 on a 4.00 scale. This is a School of Music requirement and is higher than the 3.00 minimum required by the Graduate School. The Graduate School changed its policy on residency requirements five years ago. For the Master's degree, the residence requirement is a minimum of 16 credits. At the doctoral level the Graduate School requires that students accumulate not less than thirty-two credits at the UW-Madison after the bachelors degree while enrolled in the program. No credits will be transferred from other institutions or from registration as a special student towards the 32 credits, although transfer credits may be used to satisfy specific degree or minor requirements. This credit requirement must be fulfilled before the student is eligible for dissertator status.

Doctoral students are admitted to candidacy for the degree in conformity with the general rules of the Graduate School once they pass the comprehensive preliminary examination in the major field and successfully complete the minor requirement and required foreign language study (1 language for the D.M.A.; 2 languages for the Ph.D..) Students are not admitted to candidacy until they have cleared their record of all incomplete grades. The final oral exam is a defense of the Ph.D. dissertation or D.M.A. written project.

Preliminary examinations are typically administered during the 12th or 13th week of the fall and spring semesters. Graduate students must register for these exams and meet with the Graduate Coordinator who certifies that all degree, minor, and residency requirements are complete. The Graduate School then issues an exam warrant that will be signed by the exam committee and Major Professor upon the successful completion of the exams. Major professors, in consultation with other doctoral committee members and the minor professor, assemble questions for the exams that are then administered by the Graduate Coordinator. Upon review of the written exams, faculty schedule oral exams as soon as possible, and sign the student's warrant. The Graduate Coordinator carries out a final check of current grades and any incomplete degree requirements and then returns the degree warrant to the Graduate School. Prelims may be written a second time based on the determination of the examining committee.

General Evaluation Procedures for Graduate Degrees

- Performance Evaluations: All applied students in the school are required to give a "juried" performance every semester. These sessions are observed by a minimum of five faculty members (usually from the major and related fields). Membership on the committee is generally consistent over several years, thus ensuring comparative assessments of each student's semester-by-semester progress. Each committee member submits a ballot containing a grade and a written progress report.

- Post-testing: All applied graduate students in the school are required to perform a series of degree recitals, including a public lecture recital. The recitals are graded by a faculty committee charged with examining the overall professional qualifications of each advanced student. The final graduation recital is supposed to embody a composite of each student's musical achievements as determined by comparisons with expectations from the professional musical community outside of the University. While the recitals are adjudicated by committees of our own faculty, we expect these faculty members to be professionally aware of the expectations of the field.

In addition, applied graduate students must also undertake a compliment of comprehensive entrance interviews/auditions, preliminary exams prior to attaining dissertator status, and publicly defend a substantial research document (the scope being determined by the degree and area of specialization).

- Thesis/Dissertation Reviews: All dissertators (both for the academic Ph.D. and for the applied D.M.A.) are reviewed by several committees. Dissertation proposals must be "defended" to the committee of five faculty overseeing and evaluating the student's research work. Once successfully defended, the proposal must then be approved by the Graduate Curriculum Committee, an additional group of five appointed faculty members. Finally, all completed dissertations must be approved through a public defense.
- Employer Surveys (Academic): Annually, the NAMESU (National Association of Music Executives of State Universities) organization members discuss in detail their expectations for faculty hires in music. Since this group represents music administrators from the top 50 universities (both public and private), their amalgamated wisdom offers a very clear picture of academic hiring expectations.
- Alumni Survey: The school is always trying to maintain placement records of our graduates. This data is collected in several ways. First, we periodically solicit information about employment and/or professional accomplishments from our alumni through our twice-yearly *Music Accents* in an attempt to maintain an accurate and up-to-date listing of all our graduates. While a response is not compulsory, most alumni do respond when they feel that they have information to share. Perhaps more importantly, all of our faculty in the school are asked to track the professional progress of their own students. At least once a year, the graduate office solicits such information from the students and faculty in an effort to maintain a comprehensive graduate placement list. The information is then used when evaluating the effectiveness of a particular program or individual faculty member.

Next steps

There are many and varied vehicles for assessment. Certainly, we have only touched the surface of all the possibilities; yet, given the constraints and nature of our professional school, together with those assessment tools already in place, we believe that we are able to assess our programs in an effective and timely manner. We plan to continually evaluate the merit of our own student evaluation methods.