| Masters Graduate Degree Level Expectations | Expected Learning Outcomes | MUSI 5005A  Seminar in Composition I | MUSI 5005B  Seminar in Composition II | MUSI 5008  Jazz Theory: Speculative Concepts and Practical Methods | **MUSI 5010**  **Problems and Methods of Musical Research** | **MUSI 5110**  **Early Twentieth- Century Music: Form, Structure, Significance** | **MUSI 5140**  **Commercial Music of the Americas** | **MUSI 5180**  **Jazz Studies** | **MUSI 5190**  **African American Music** | **MUSI 6010**  **Theoretical Perspectives in Ethnomusic-ology and Musicology** | **MUSI 6220**  **Canadian Music: repertoires, Practices and Interpretation** | **MUSI 6250**  **Musical Analysis** | **MUSI 6320**  **Popular Music** | MUSI 6510  6520 6530  Directed Reading |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1. Depth and breadth of knowledge** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a)Demonstrate a general knowledge of the music found throughout the world (both historically and currently) as a framework for a more focused knowledge of the music of one particular area | - identify characteristics and styles from classical, popular, and traditional musics of the world |  |  |  |  | X | X |  | X |  | X |  | X |  |  |
|  | - show expertise in one area of music (e.g., jazz, western classical, world musics), with knowledge beyond specific concentration (e.g., jazz trumpet, Baroque violin, Flamenco guitar) | X | X |  |  | X | X | X | X | X | X |  |  | X |  |
| b) Understand and critically engage with the discipline of music: key concepts, practices, methodologies and debates related to music as created, analyzed, theorized, and performed | - analyze the structure of music using the vocabulary relevant to the style, with an awareness of broader musical/academic discourse | X | X | X | X |  |  |  | X | X | X | X | X |  |  |
| c) Participate in music creation, production, education, and/or interpretation with versatility and global awareness/responsibility | - achieve excellence in at least one of the following areas: performance, composition, production, teaching, study of music | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
|  | - participate in chosen direction aware of broad range of settings and styles |  |  |  |  | X | X | X | X | X | X | X | X | X |  |
| d) Engage with multiple cultural perspectives | - recognize various musical styles and appreciate distinctive social-cultural contexts |  |  |  | X | X | X | X | X | X | X |  | X | X |  |
| e) Develop creative, critical thinking and analytical skills that may be applied outside the discipline | - engage with discussions and projects outside Department | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| f) Cultivate a sustaining curiosity for learning and music as a way of understanding and being | - participate in music as a part of life outside formal class structure | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| 2. Knowledge of methodologies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a) Demonstrate a critical understanding of the technological and creative processes involved in composing and performing music relevant to specific styles and genres | - incorporate computer and digital applications in addition to traditional methods to composition, performance, teaching, research | X | X | X | X |  |  |  |  | X |  | X |  |  |  |
| b) Demonstrate skills required for effective performance | - apply appropriate technique, knowledge of repertoire and performance practice to solo and/or ensemble performance |  |  |  |  | X | X | X |  | X |  |  |  |  |  |
| c) Grasp the fundamentals of music within broader social, cultural, historical and political contexts | - situate music in and as culture |  |  |  | X | X | X |  | X | X | X | X | X |  |  |
| d) Identify current issues in music performance, education, composition and research (music theory, musicology, ethnomusicology and popular music studies) | - participate in critical discussion of music as an academic discipline within a specific area (e.g., performance practice; theory and analysis; (ethno)musicology) | X | X | X | X |  |  |  | X | X | X | X | X |  |  |
| 3. Application of knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a) Apply a strong foundation in music literacy (musicianship) to music practice | - manage knowledge of basic vocabulary used to describe music and apply this to critical listening skills and performance | X | X | X |  | X | X | X |  | X | X | X | X | X |  |
| b) Participate in a critical engagement with both sounds and ideas | - apply analytical skills to critically discuss and create music as well as other discipline | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| c) Integrate the creative process and innovation across disciplines and activities | - apply creative learning strategies outside the Department | X | X | X | X |  |  | X |  | X |  | X |  |  |  |
| d) Employ effective and creative research and writing skills | - produce a well written research paper |  | X |  | X | X | X | X | X | X | X |  | X | X |  |
| e) Position creative and intellectual pursuits within a broader awareness of the arts in global dialogue and responsibility | - engage with broader world and issues through music performance, writing, and/or composition |  | X |  | X | X | X | X | X | X | X |  | X | X |  |
| **4. Communication skills** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a) Use creative musical skills as an expressive strategy | - participate in performances and/or compositions | X | X | X |  |  |  | X |  |  |  | X |  |  |  |
| b) Analyze, interpret, argue and communicate clearly in a range of oral and written forms, addressing diverse audiences | - participate effectively in oral presentations and produce academic writing |  |  | X | X | X | X | X | X | X | X |  | X | X |  |
|  | - apply interpretive skills in music creation and performance | X | X | X |  |  |  |  |  |  |  |  |  |  |  |
| c) Effectively research, develop, present, and critically evaluate both scholarly and creative work | - engage with process of how to read and to listen critically and deeply | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| 5. Awareness of limitations of knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a) Acknowledge the limits of their own knowledge and abilities | - recognize learning as an ongoing pursuit in every area of study | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
|  | - evaluate the strengths and limitations of their own arguments and performances and recognize those of others | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| b) Frame personal abilities within a global consciousness and world musical practices | - distinguish individual music style within similar forms/styles in broader knowledge of world’s styles | X | X |  | X |  |  |  |  | X |  | X |  |  |  |
|  | - demonstrate confidence in pursuing knowledge and understanding in a diversity of areas | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| **6. Autonomy and professional capacity** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| a) Advocate for the Arts by sharing skills and passion for music | - show independence and initiative in participating in and promoting the Arts | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| b) Work collaboratively and ethically with others in a diverse settings | - participate in ensembles, study groups, collaborative compositions and creative projects | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| c) Integrate affective learning into other areas of inquiry | - undertake learning with care and compassion | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| d) Cultivate strong, transferable, work ethic | - apply diligence, discipline and responsibility in assignments | X | X | X | X | X | X | X | X | X | X | X | X | X |  |
| e) Demonstrate ability to transfer and adapt knowledge and skills to a range of changing circumstances | - apply learned concepts and skills to various activities and processes | X | X | X | X | X | X | X | X | X | X | X | X | X | X |