| Masters Graduate Degree Level Expectations  | Expected Learning Outcomes  | MUSI 5005ASeminar in Composition I | MUSI 5005BSeminar in Composition II | MUSI 5008Jazz 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 65106520 6530Directed Reading |  |
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| **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 |