

**The University of Texas at Tyler**  
**Department of Music**  
**Competencies Required of All Students Graduating With a Bachelor of Music Degree**

**Analytical Skills**

- 1.1 The ability to analyze music from 1600 to 1930 using standard nomenclature of analysis, including Roman Numeral Analysis, non-chord tone classification, and a basic lexicon of atonal analysis tools
- 1.2 A knowledge of basic formal structure that allows the student to classify micro- and macro-forms from the Common Practice Period (1600-1900)
- 1.3 Organizational skills to prepare a short presentation both orally and in writing of a large formal section of a major work by Mozart, Beethoven, Schubert, or similar composer
- 1.4 An overview of basic writing techniques at a scholarly level appropriate for undergraduates, demonstrating analysis in prose

**Aural Perception**

- 1.1 The ability to detect all melodic and harmonic intervals up to an octave when played on the piano
- 1.2 The ability to hear and notate on staff paper short melodies, involving both duple and compound meter, and in major or minor keys, and on a variety of clefs
- 1.3 The ability to hear and notate on staff paper short rhythmic passages, involving duple or compound meter, using any division of the simple or compound beat up to sixteenth notes
- 1.4 The ability to sing alone and with others, melodies taken from the Common Practice Period (1600-1900) with accurate pitch and rhythmic content, with or without solfege syllables

**Composition and Improvisation**

- 1.1 **The ability to** compose short passages relevant to the style and genre of the course
- 1.2 Elective participation **experiences** as a vocalist or instrumentalist in jazz ensemble or jazz combo

**History and Literature**

- 1.1 Exposure through recital attendance to a wide variety of styles, genres, and composers from antiquity to contemporary trends, including peer compositions
- 1.2 A basic knowledge of genres from antiquity to the present that demonstrate a continuity of western music
- 1.3 A basic knowledge of composers and representative compositions from antiquity to the present that demonstrate a *corpus* of major composers, styles, and genres
- 1.4 Exposure through applied study to a wide variety of styles, genres, and composers from antiquity to contemporary trends, appropriate to the student's major performance area
- 1.5 The ability to hear music compositions and estimate genre, style period, composer, and an approximate date of composition
- 1.6 A basic introduction to library research materials relevant to basic music research

## **Performance**

**1.1** Students shall possess an advanced skill set that would enable them to be private instructors or coaches at an intermediate level.

**1.2** A skill set that allows the student to give public performance of representative literature appropriate for undergraduates in both informal (small-group) settings and in formal recitals

**1.3** Knowledge of literature and rehearsal techniques in a major ensemble, in the area of the student's concentration

**1.4** Knowledge of literature and rehearsal techniques in a secondary ensemble, in any area of the student's interest

**1.5** Piano performance ability that can demonstrate a foundation of basic keyboard skills relevant to basic musicianship at the college level

## **Sightreading**

**1.1** Students will be able to sightread slowly major works appropriate for college freshmen and sophomores in their area of concentration.

**1.2** Students will have demonstrated sightreading at least 100 major works, giving them a body of literature for sightreading appropriate to the concentration within the degree. The student will be able to make comparisons of the sightreading and the public performance of the materials.

**1.3** Students will be able to sightread melodies from the Common Practice Period of 12-16 measures in length.

**1.4** Students will have a very basic ability to sightread classical and/or four-part chorale style at the piano

## **Synthesis/Capstone**

**1.1** Synthesis of Analytical Skills shall be demonstrated by a formal paper and oral presentation that explains micro-and macro-structure of a movement from a major work by Mozart, Beethoven, or other composer from the period 1700-1900

**1.2** Synthesis of Aural Perception shall be demonstrated by a formal exam of singing (both at sight and prepared) 12-16 measure melodies from 1850-1920, and dictation of 8-12 measure melodies and rhythms using a variety of clefs, keys, and meters

**1.3** Synthesis of History and Literature shall be demonstrated through the creation of a formal paper that organizes a cogent overview of one composer, genre, or style in a format that is appropriate to undergraduate scholarly writing

**1.4** Synthesis of performance shall be demonstrated by the presentation of a formal afternoon or evening recital in the student's major performance area or portfolio of compositions, incorporating a variety of literature, styles, composers, and (for vocalists) languages. The length of the recital varies by area of concentration.

## **Technology**

**1.1** A basic understanding of the uses of the computer in university music classes, including opportunities to produce word-processed documents, Excel©, and Powerpoint© documents.

**1.2** A basic introduction in the use of notation software such as Finale© and Sibelius© in both the music creation, music reproduction, and class assignments, in a variety of genres.

**1.3** Introductory experiences in specialized music software as appropriate to the student's area of specialization

**The University of Texas at Tyler**  
**Department of Music**  
**Competencies Required of All Students Graduating With a Bachelor of Arts Degree**

**Analytical Skills**

- 1.1 The ability to analyze music from 1600 to 1930 using standard nomenclature of analysis, including Roman Numeral Analysis, non-chord tone classification, and a basic lexicon of atonal analysis tools
- 1.2 A knowledge of basic formal structure that allows the student to classify micro- and macro-forms from the Common Practice Period (1600-1900)
- 1.3 Organizational skills to prepare a short presentation both orally and in writing of a large formal section of a major work by Mozart, Beethoven, Schubert, or similar composer
- 1.4 An overview of basic writing techniques at a scholarly level appropriate for undergraduates, demonstrating analysis in prose

**Aural Perception**

- 1.1 The ability to detect all melodic and harmonic intervals up to an octave when played on the piano
- 1.2 The ability to hear and notate on staff paper short melodies, involving both duple and compound meter, and in major or minor keys, and on a variety of clefs
- 1.3 The ability to hear and notate on staff paper short rhythmic passages, involving duple or compound meter, using any division of the simple or compound beat up to sixteenth notes
- 1.4 **The ability to sing** alone and with others, melodies taken from the Common Practice Period (1600-1900) with accurate pitch and rhythmic content, with or without solfege syllables

**Composition and Improvisation**

- 1.1 **The ability to** compose short passages relevant to the style and genre of the course
- 1.2 Elective participation **experiences** as a vocalist or instrumentalist in jazz ensemble or jazz combo
- 1.3 Basic understanding of non-western music and the unique, major genres and role of improvisation in non-western music

**History and Literature**

- 1.1 Exposure through recital attendance to a wide variety of styles, genres, and composers from antiquity to contemporary trends, including peer compositions
- 1.2 A basic knowledge of genres from antiquity to the present that demonstrate a continuity of western music
- 1.3 A basic knowledge of composers and representative compositions from antiquity to the present that demonstrate a *corpus* of major composers, styles, and genres
- 1.4 Exposure through applied study to a wide variety of styles, genres, and composers from antiquity to contemporary trends, appropriate to the student's major performance area
- 1.5 The ability to hear music compositions and estimate genre, style period, composer, and an approximate date of composition
- 1.6 **The ability to conduct basic research using** library research materials relevant to basic music research

## **Performance**

- 1.1** Students shall possess a basic skill set that would enable them to be private instructors or coaches at a basic level.
- 1.2** A skill set that allows the student to give public performance of representative literature appropriate for undergraduates in both informal (small-group) settings and in formal recitals
- 1.3** Knowledge of literature and rehearsal techniques in a major ensemble, in the area of the student's concentration
- 1.4** Knowledge of literature and rehearsal techniques in a secondary ensemble, in any area of the student's interest
- 1.5** Class instruction on piano that can demonstrate a foundation of basic keyboard skills relevant to basic musicianship at the college level

## **Sightreading**

- 1.1** Students will be able to sightread slowly major works appropriate for college freshmen and sophomores in their area of concentration.
- 1.2** Students will have demonstrated sightreading at least 50 major works, giving them a body of literature for sightreading appropriate to the concentration within the degree. The student will be able to make comparisons of the sightreading and the public performance of the materials.
- 1.3** Students will be able to sightread melodies from the Common Practice Period of 12-16 measures in length.
- 1.4** Students will have a very basic ability to sightread classical and/or four-part chorale style at the piano

## **Synthesis/Capstone**

- 1.1** Synthesis of Analytical Skills shall be demonstrated by a formal paper and oral presentation that explains micro-and macro-structure of a movement from a major work by Mozart, Beethoven, or other composer from the period 1700-1900
- 1.2** Synthesis of Aural Perception shall be demonstrated by a formal exam of singing (both at sight and prepared) 12-16 measure melodies from 1850-1920, and dictation of 8-12 measure melodies and rhythms using a variety of clefs, keys, and meters
- 1.3** Synthesis of History and Literature shall be demonstrated through the creation of a formal paper that organizes a cogent overview of one composer, genre, or style in a format that is appropriate to undergraduate scholarly writing
- 1.4** Synthesis of concentration (theory or history) in the BA degree shall be demonstrated by the creation of a major project, which is typically a major paper, supervised by the student's advisor.

## **Technology**

- 1.1** A basic understanding of the uses of the computer in university music classes, including opportunities to produce word-processed documents, Excel©, and Powerpoint© documents.
- 1.2** A basic knowledge of notation software such as Finale© and Sibelius© in both the music creation, music reproduction, and class assignments, in a variety of genres.
- 1.3** Basic knowledge of specialized music software as appropriate to the student's area of specialization (history or theory)

**Foreign language**

**1.1** An overview of at least four semesters' study of a foreign language; Italian, German, or French being strongly preferred

**viewable at [www.uttyler.edu/music](http://www.uttyler.edu/music)**

**The University of Texas at Tyler**  
**Department of Music**  
**Additional Competencies by Degree Specialization**

**Bachelor Degree in Music, Vocal Music Education Emphasis**

**1.1** Students will have specialized **knowledge** in Elementary and Secondary Music Education pedagogy, teaching techniques, classroom literature, special learners, and classroom management

**1.2** Students will have advanced **knowledge** in conducting, training them to study, rehearse, and conduct a variety of scores in the choral and orchestra genres, as well as some exposure to band score study

**1.3** Students will have a broad background of choral literature appropriate for ensembles in K-12 schools

**1.4** Students will have introductory experiences in composing, arranging, and improvising for ensembles appropriate to contemporary American public school experiences

**Bachelor Degree in Music, Instrumental Music Education Emphasis**

**1.1** Students will have specialized **knowledge** in Elementary and Secondary Music Education pedagogy, teaching techniques, classroom literature, special learners, and classroom management

**1.2** Students will have advanced **knowledge** in conducting, training them to study, rehearse, and conduct a variety of scores in the band and orchestra genres, as well as some exposure to choral score study

**1.3** Students will have a broad background of band literature appropriate for ensembles in 7-12 schools

**1.4** Students will have introductory experiences in composing, arranging, and improvising for ensembles appropriate to contemporary American public school experiences

**Bachelor Degree in Music, Composition Emphasis**

**1.1** Composition students will have a portfolio of at least four major compositions, comprising at least 50 minutes of music, in a variety of genres and styles within the student's own formative idea of creation.

**1.2** Composition students will have assignments in electronic music and appropriate access to computers and related software for this purpose

**1.3** Composition students will be able to construct their own composition seminars for the purpose of analyzing or discussing individual composers, trends, or recent developments in composition.

### **Bachelor Degree in Music, Piano Performance Emphasis**

**1.1** Students will be able to show advanced knowledge of piano technique and literature by possessing a body of memorized literature extensive enough to present at least two formal recitals. Students will also possess an introductory knowledge of a secondary instrument or voice techniques.

**1.2** Students will have a knowledge of rehearsal and performance techniques of chamber music involving the piano in public performance, including the ability to collaborate with and/or coach other musicians.

**1.3** Students will have knowledge of a holistic approach to pedagogy for the keyboard, including teaching techniques, solo literature, and technical literature for all ages

**1.4** Students will have specialized knowledge in piano literature that encompasses all genres and major composers from the Baroque to contemporary trends

### **Bachelor Degree in Music, Vocal Performance Emphasis**

**1.1** Students shall have knowledge of advanced studio teaching techniques for solo song, aria, and chamber music in lessons.

**1.2** Students will have a broad background in diction and IPA notation in German, French, and Italian

**1.3** Students will have an in-depth knowledge of pedagogy for both their voice part and others, including teaching techniques, song literature, and working collaboratively with an accompanist

**1.4** Students will have knowledge of a wide body of literature appropriate to their voice, at a level of proficiency enough to present two formal, public recitals

### **Bachelor Degree in Music, Instrumental Performance Emphasis**

**1.1** Students shall have knowledge of advanced studio teaching techniques for scale, etude, and solo literature in lessons.

**1.2** Students will have some knowledge of study chamber music and experiences performing chamber music in public performance

**1.3** Students will have an in-depth knowledge of pedagogy of both their instrument and other instruments in their instrumental family, including teaching techniques, solo literature, and technical literature for all ages

**1.4** Students will have knowledge of a wide body of literature appropriate to their instrument, at a level of proficiency enough to present two formal, public recitals

### **Bachelor Degree in Music, Piano Pedagogy Emphasis**

**1.1** Students will be able to show advanced knowledge of piano technique and literature by possessing a body of memorized literature extensive enough to present at least one formal recital. Students will also possess an introductory knowledge of a secondary instrument or voice techniques.

**1.2** Students will have specialized knowledge in collaborative techniques, including coached collaborative sessions with instrumentalists and vocalists, and the ability to perform as accompanists

**1.3** Students will have an in-depth knowledge of pedagogy for the keyboard, including a holistic approach to pedagogy, teaching techniques, solo and technical literature for all ages, and supervised teaching experience

**1.4** Students will have specialized knowledge in piano literature that encompasses all genres and major composers from the Baroque to contemporary trends

### **Bachelor of Arts Degree in Music**

**1.1** Students will have the **ability** to research, prepare, and present a scholarly work in the area of interest (music theory, music history, musicology) under the direction of a full-time faculty member, in preparation for publication and/or graduate work in music

**1.2** Students will have **knowledge from a** broad range of courses, both music and non-music, that allow the student to gain a greater understanding of the role of music as both an academic subject and part of the study of Liberal Arts

viewable at [www.uttyler.edu/music](http://www.uttyler.edu/music)

**The University of Texas at Tyler**  
**Department of Music**  
**Competencies Required of All Students Graduating With a Master of Arts in**  
**Interdisciplinary Studies, Music as first field**

**Music Bibliography**

- 1.1 Students will have a familiarity with basic bibliographic sources, including both print and electronic, necessary for scholarly research in music
- 1.2 Students will be able to demonstrate, both orally and in writing, critical thinking skills regarding contemporary issues in music
- 1.3 Students will be able to demonstrate basic skills in formal oral presentations, including organization of ideas, preparation of accompanying material (handouts, oral and visual aids, etc.), and effective public delivery

**Music History**

- 1.1 Students will be able to identify basic information regarding the artistic and social conditions related to Western music in the 16<sup>th</sup> and 17<sup>th</sup> centuries
- 1.2 Students will be able to write or explain orally how music was shaped by broad political, cultural, and economic trends and by the values of the society that produced it, in the 18<sup>th</sup> and 19<sup>th</sup> centuries
- 1.3 Students will be able to demonstrate various scholarly modes of written communication regarding music in a historical context
- 1.4 Students will have the ability to recognize, define, and employ significant terms and concepts introduced in readings or lectures about Western music history

**Music Theory**

- 1.1 Students will have a broad overview of analytical and formal techniques of western music from the Middle Ages to 1950
- 1.1 Students will be able to analyze at a basic level non-tonal music, including atonal set analysis, dodecaphonic matrix analysis, and Schenkerian graph analysis
- 1.3 Students will be able to demonstrate various scholarly modes of written communication regarding music in an analytical context

**Interdisciplinary**

- 1.1 Students will have a basic knowledge of a second (non-music) field, obtained through a small collection of courses in the student's field of interest
- 1.2 Students will have a basic knowledge of a third (non-music) field, obtained through a small collection of courses in the student's field of interest
- 1.3 Students will maintain a synthesis of experiences in coursework, music ensembles, and/or private instruction that can be demonstrated in a summative, extensive written form