<table>
<thead>
<tr>
<th>Music Learning Outcomes</th>
<th>Institutional Outcome</th>
<th>Institutional Outcome #2: Broad and specialized knowledge in their discipline(s)</th>
<th>Institutional Outcome #3: Critical and sustained performance, communication skills, other relevant skills, appropriate to the discipline(s) required for career success(c)</th>
<th>Institutional Outcome #4: Articulate an original contribution to their field</th>
<th>Evidence</th>
<th>Assessment</th>
<th>Related coursework and other learning opportunities</th>
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</thead>
<tbody>
<tr>
<td>ORIGINAL RESEARCH: The ability to produce original research or creative work (composition or performance) as specified in the areas (see subprograms below)</td>
<td>✓ ✓ ✓ ✓</td>
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<td>PEDAGOGY AND TEACHING: Ability to teach in their area of specialty and at the introductory level of their field.</td>
<td>✓ ✓ ✓ ✓</td>
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<td>KNOWING THE FIELD: Broad and specialized knowledge, including literature in one or more languages other than English, as required by their area within music (see below), and the ability to communicate that knowledge effectively orally and in writing.</td>
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<td>ETHICS AND SKILLS: A grasp of professional ethics in both research and teaching.</td>
<td>✓ ✓ ✓ ✓</td>
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<td>PERFORMANCE. Musical performance on the highest level. Doctoral level competence in their instrument or voice and the ability to prepare and independently program recitals</td>
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<td>ACADEMICS. An understanding of the relationship between music performance and academic research. The ability to define and research an original topic related to music performance</td>
<td>✓ ✓ ✓ ✓</td>
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<td>MUSIC/ARTSHIP. Demonstrating musicianship across a spectrum of performance &amp; analytical techniques. An understanding of advanced tonal &amp; post-tonal analytical techniques. An understanding of performance practice in at least two music histories areas</td>
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<td>BREADTH OF KNOWLEDGE. Broad knowledge of musical practices from around the world as well as specialized knowledge of music in at least one world region or representing one major repertoire. Familiarity with current scholarship in the discipline written in English, and with major writings in at least two other languages. Familiarity with relevant current theories and methods in the social sciences.</td>
<td>✓ ✓ ✓ ✓</td>
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<td>ORIGINAL RESEARCH. Ability to define a suitable research topic, identify appropriate written sources, carry out appropriate field and/or archival research, interpret their findings, and produce an original piece of ethnomusicological scholarship. Professional skills in applying for research funding and presenting their research through oral and written means and through multimedia.</td>
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<td>TEACHING AND PEDAGOGY. Ability to teach courses on general or theoretical topics and on the music of at least one world region, as well as broad/introductory course on World Music</td>
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<tr>
<td>KNOWING THE FIELD. Demonstrating a knowledge of music theory, from its ancient history to the present day.</td>
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<tr>
<td>MUSIC/ARTSHIP. Demonstrate music as a skill-based, hands-on experience.</td>
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<tr>
<td>ORIGINAL RESEARCH. Ability to form original and significant research projects and to present them publicly, in the form of conference presentations and published articles. The capacity to undertake original scholarly research in any of the three core areas of the discipline (Schenkerian theory and analysis; post-tonal theory and analysis; historical music-theoretical systems), and/or in other, emerging sub-disciplines.</td>
<td>✓ ✓ ✓ ✓</td>
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**General Music Program Goals**

- Music students have been represented at national conferences and are published in the most prestigious journals in the field. Composers get commissions from leading orchestras and performance organizations and performers regularly win international competitions and appear in leading venues.

**Institutional Outcome #1:** Professional and artistic development and recognition.

- Students are evaluated at the campuses. They also bring videos of their teaching to get input from mentors in the Graduate Center.

**Institutional Outcome #2:** Broad and specialized knowledge.

- We see that our students are successful in their teaching assignments by the fact that so many and tenure-track teaching positions.

**Institutional Outcome #3:** Critical and sustained performance.

- All students required to complete all 810 take the online IRB training, in professional development seminars, participants are provided with books and online resources regarding best ethical practices.

**Institutional Outcome #4:** Articulate an original contribution.

- Students produce journal-length research papers in their introductory course to the DMA/DM program, DMA Topics.

**DMA Music Performance**

- Students produce papers that illustrate their grasp of music theory through the ages.

**Ethnomusicology**

- First and second exam MUS 71200

**Music Theory**

- Students produce papers that illustrate their grasp of music theory through the ages.

**Musicianship**

- Students produce papers that illustrate their grasp of music theory through the ages.

**Evidence**

- MUS 72000, MUS 72001, MUS 82002, MUS 82004

**Assessment**

- MUS 82002, MUS 82004: Studio Lessons, MUS 81101--MUS81104: Chamber Music.

**Related coursework and other learning opportunities**

- MUS 72000: DMA Topics 1: Introduction to Graduate Studies for Performers.

- Coursework, second exam, and dissertation defense.

- Co-counsel, second exam, and dissertation defense.

- Co-counsel and first exam.

- MUS 82001, MUS 82002, MUS 82004
KNOWING THE FIELD. A sophisticated control of the substance, theory, and critique of both the major issues in music-historical thought and the repertories of the Western music canon and vernacular music.

✓ Students regularly present papers at regional, national, and international musicology conferences.

✓ Two-week paper (first exam), Second Exam.

INTERDISCIPLINARITY. The ability to engage with questions of music theory/analysis and ethnomusicology at a high level.

✓ Virtually all musicology students take seminars outside the music department, and many enroll in certificate programs.

✓ Critical Approaches seminar, one early music seminar.

✓ Coursework - mainly electives.

✓ TWO-week paper (first exam), Second Exam.

ORIGINAL RESEARCH. A scholarly control over a specialized area of research and/or the ability to define an important historical topic within it. The ability to do research in languages other than English and to write in a literate manner.

✓ Students publish in peer-reviewed journals.

✓ Dissertations Defense.

✓ Required musicology seminar: From Paper to Article.

ORIGINAL RESEARCH. The ability to define an original topic in analysis, music history or ethnomusicology and produce original research.

✓ Students pass two language exams.

✓ Dissertations Defense.

✓ Required musicology seminar: From Paper to Article.

KNOWING THE FIELD. Broad familiarity with the tonal and post-tonal repertoire from both analytic and historical viewpoints and the ability both to write and speak effectively about that repertoire. Familiarity with pre-tonal music or music outside the Western canon.

✓ First Exam.

✓ MUS 88500, MUS 89200, MUS 74500, MUS 74100

✓ CONTEMPORARY TECHNIQUES IN THEORY AND PRACTICE. Extensive knowledge of 20th and 21st Century compositional and performance techniques. The ability to compose solo, chamber and orchestral or electro-acoustic music at a high professional level and to communicate effectively about their own compositions.

✓ Second Exam.

✓ MUS 82501, MUS 82502, MUS 81504, MUS 88500, MUS 89200

✓ Music Composition.

✓ ORIGINAL RESEARCH. The ability to define an original topic in analysis, music history or ethnomusicology and produce original research.

✓ Dissertations Defense.

✓ MUS 88500, MUS 89200, MUS 74500, MUS 74100

✓ Coursework - mainly electives.

✓ Original research in either music theory or ethnomusicology, enrollment in certificate programs (American Studies, Medieval Studies, Film Studies)

✓ Required musicology seminar: From Paper to Article.

✓ Students publish in peer-reviewed journals.

✓ Dissertations Defense.

✓ Required musicology seminar: From Paper to Article.

✓ First Exam.

✓ MUS 88500, MUS 89200, MUS 74500, MUS 74100

✓ Second Exam.

✓ MUS 82501, MUS 82502, MUS 81504, MUS 88500, MUS 89200

✓ Music Composition.

✓ ORIGINAL RESEARCH. The ability to define an original topic in analysis, music history or ethnomusicology and produce original research.

✓ Dissertations Defense.