Sam Houston State University
A Member of The Texas State University System
SCHOOL OF MUSIC

MEMORANDUM

DATE: September 18, 2017

TO: Somer Franklin, Associate Vice President for Academic Affairs

THROUGH: Ronald Shields, Dean, College of Fine Arts and Mass Communications

FROM: Dr. Scott D. Plugge, Director and Dr. Kevin Clifton, Associate Director
School of Music

SUBJECT: MUSI 1301 Introduction to the Study of Music: Texas Core Curriculum Consideration

MUSI 1301, Introduction to the Study of Music, is a course that covers the fundamentals of music, which includes building skills in sight-reading, ear training, and thinking critically about music as a cultural object of enquiry. Course material is applied through learning to play the recorder in an ensemble setting. In addition, students build critical thinking skills, teamwork skills, personal responsibility, and social responsibility, objectives required in the Texas Core Curriculum. These important objectives go above and beyond what is typically found in a skills-based class.

Critical Thinking Skills. This skill is addressed through in-class lessons, group musical rehearsals, smaller chamber musical rehearsals, individual assignments given in the Sandy Feldstein theory workbook, and written essays of live musical concerts attended throughout the semester – students are required to attend three concerts and critically review the performances. Students will be asked during lectures to solve music theory problems orally and at the blackboard, both individually and in a group setting. As fundamental principles accumulate throughout the course, students are expected to think critically about course content and make salient connections with their own musical performances as well as music heard at concerts during live performances. Critical thinking skills are developed for active listening and acute cultural awareness as it pertains to music listening, music understanding, and music making.

Communication Skills. Written communication is addressed through critical essays on the expressive use of rhythm, melody, and timbre heard in live concerts. By writing essays, students are able to explore thinking critically about fundamental musical topics covered in class. A majority of the students will attend concerts at Sam Houston State University. By attending live concerts on campus, students will engage with the Arts in a collegiate environment with the hopes of building life-long patrons. In the twenty-first century, it is essential that higher education helps build citizenship for Arts advocacy.

MUSI 1301, for non-majors, serves an important function in this regard at a local and state level. Oral communication is addressed in several meaningful ways as well: both in vibrant classroom discussions that covers course content (both inside and outside of the classroom via concerts attended), as well as students singing basic scales and melodic figures. Singing is a type of oral communication that helps students internalize musical concepts in a highly personal manner. Thus, MUSI 1301 also serves an important function in the community by helping students find their singing voice, which they can use in various cultural settings outside of the university. Aural communication is addressed as the instructor provides ample opportunities during lectures for students to engage with listening to music. Visual communication is addressed as students learn how to successfully interpret, navigate, and construct a musical score, the visual representation of sound.

Teamwork. Students compose and perform original chamber pieces with small groups (duos or trios) throughout the semester. For each composition project, each student leads rehearsals and conducts a performance of their own original composition. In addition, each student is a performer in their peers' original compositions as well.

Personal Responsibility. By serving as a member of an ensemble, students learn firsthand the importance of making good, ethical decisions as a member of a team. Students are responsible for scheduling a rehearsal outside of the classroom, being able to perform the music effectively, as well as convey good leadership qualities as a conductor. The ensemble experience associated with MUSI 1301 goes well beyond a typical group project: students learn from personal experience the importance of their actions since they are a member of a team, one that is centered around music understanding and music making. All student ensembles have a public performance of their original compositions during class.

Social Responsibility. Near the end of the course, students are introduced to the pentatonic scale used in non-Western musical cultures. The pentatonic scale is explored in lectures and used in the final pentatonic composition project. From their collaborative ensemble work, students gain knowledge of their artistic responsibilities of musicians in society, and are also able to engage in musical cultures other than their own, demonstrating competence in regional, national, and global musical communities (such as African communities).

CORE CURRICULUM COMPONENT APPLICATION
Sam Houston State University

Revised August, 2012

PART I – Course Information

Course Type
☒ Existing/Restructured
☐ New Course Proposed Fall 2013
If new, have you submitted a Form B to the SHSU Curriculum Committee? ☐ Yes ☐ No

Course Prefix & Number: MUSI 1301

Texas Common Course Number (TCCN Matrix)**:** MUSI 1301

Course Title: Introduction to the Study of Music

Course Catalog Description (Copy and paste from online catalog for existing courses):
[MUSI 1301] University Core area V course; The study of the fundamentals of music, including major and minor scales, the pentatonic scale, rhythm, chords, sight-reading, and ear-training. Course material will be applied through learning the recorder. NOT OPEN TO MUSIC MAJORS Hours 3.

Course Prerequisites: None

Available Online?
☐ Yes, currently developed in online delivery mode
☐ Anticipated development in online delivery mode (Semester, Year:)
☒ No

Number of Sections to be Offered per Academic Year: 3-6

Estimated Enrollment per Section: 30

Course Level (freshman, sophomore): freshman/sophomore

Designated Contact Person (for follow-up communication purposes): Dr. Sheryl Murphy-Manley

E-Mail Address: murphy_manley@shsu.edu

Phone: (936) 294-4990

Approvals

Department Chair: _____ Signature _____ Date

Academic Dean: _____ Signature _____ Date

Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271

PART II – THECB Foundational Component Areas

See Appendix for full description of each component area.

Select Component Area: V. Creative Arts

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area: The Introduction to the Study of Music is designed to give students an overview of the fundamental elements of the creation of music, including: major and minor scales, the petnatonic scale, rhythm, chords, sight-reading and ear-training. Emphasis is placed on the creative act of music reading and music theory for the nonmusic major. These fundamentals will be applied to an instrument, primarily the recorder, as students directly engage in the creative act of music.

PART III – Course Objectives & Student Learning Outcomes (SLO)

Insert the applicable course objectives stated as student learning outcomes (e.g., Students completing the course will be able to…) that support the core component area objectives. Please reference the component rubric for additional information on core component area objectives.

Objective/SLO 1: Students who successfully complete this course will have explored musical works and music performance, and will be able to demonstrate an appreciation of an art form through participation.

How will the objective be addressed (including strategies and techniques)?
Students will learn the value of musical elements (i.e., pitch, rhythm, texture, timbre) in musical works and performance through participation in various live performances throughout the semester as active listeners.

Describe how the objective will be assessed: Students will be directly assessed on these objectives through mandatory attendance of a music performance in the School of Music during the semester. The students will write a summary, recognizing the expression of musical elements in a work they have experienced as active listeners. All summaries will be graded with a rubric (See Attached Rubric for Direct Assessment of Appreciation of Creative Artifacts).

Objective/SLO 2: Students who successfully complete this course will be able to demonstrate an understanding of a basic theoretical framework in which to analyze music.

How will the objective be addressed (including strategies and techniques)?
Students will develop this knowledge through in-class lectures, theory assignments, exams, and in-class discussions and drills.

Describe how the objective will be assessed: Students will be directly assessed on this objective through the grading of assignments and exams. This work, which is quantitative, will be graded as "correct or incorrect" per problem. No rubrics are necessary for assessment.

Objective/SLO 3: Students who successfully complete this course will have experienced synthesizing and interpreting musical works.

How will the objective be addressed (including strategies and techniques)?
Each student will compose a multi-voice rhythmic piece and a multi-voice recorder piece that he or she must conduct and teach to a group of his or her peers within the class. The composition projects teach the students to succesfully navigate the various avenues of interpreting a musical score, such as understanding the proper use of notation, pitch and rhythm, practicality of the composition for amateur musicians, and legibility of the musical score.

Describe how the objective will be assessed: Students will be directly assessed on these objectives by use of a rubric applied to the composition projects. (See Attached Composition Rubric)

Objective/SLO 4: Students who successfully complete this course will be able to communicate creatively through musical performance.

How will the objective be addressed (including strategies and techniques)?
Students will prepare rhythmic exercises and recorder assignments for the instructor. The performances teach the students the following musical skills: knowledge of rhythm and pitch notation, the importance of continuity in a musical performance, and an overall understanding of the musical performance.

Describe how the objective will be assessed: Student performances of rhythmic exercises and recorder assignments will be directly assessed according to a rubric. (See Attached Performance Rubric)

Objective/SLO 5: NA

How will the objective be addressed (including strategies and techniques)?
NA

Describe how the objective will be assessed: NA

PART IV – THECB Skill Objectives

Address each of the THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s), and how each skill will be assessed. *Address ALL skill objectives associated with the selected Component Area. (See Appendix)*

1. Critical Thinking Skills: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will the skill be addressed (including strategies and techniques)?
This skill will be addressed through in-class lessons, group practice, and subsequent individual assignments given in the Sandy Feldstein theory workbook. Students will be asked during lectures to solve theory problems orally and at the blackboard, both individually and in groups. As these fundamental principles accumulate, students are expected to synthesize various principles to make an analysis of the music.

Describe how the skill will be assessed: This skill will be directly assessed through grading of regular assignments from the Feldstein workbook, in addition to similarly-formatted problems on quizzes and exams. Responses to these problems are, with little exception, "correct or incorrect", and thus a calculation of correct answers "out of" total answers possible will determine the percentage for any section or complete assignment, quiz, or exam. An example of an assignment, quiz, or test question might include: "Write a Bb melodic minor scale on the staff below." The student will be expected to synthesize information about the given clef, the staff, the implied key, implied key signature, the relative key relationships and scale formulas.

2. Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will the skill be addressed (including strategies and techniques)?
Written communication will be addressed through an analytical essay on the expressive use of rhythm, melody and timbre in a live music concert that the students will be required to attend during the semester.

Oral communication will be addressed as students are asked to sing basic scales and melodic figures that are being studied in classroom lectures and discussions.

Aural communication will be addressed as the instructor provides opportunities during lectures for students to listen to recorded musical pieces and identify fundamental musical constructions such as major or minor scales and duple, triple, or quadruple simple meters.

Visual communication will be addressed as the students learn how to interpret and construct a musical score, the visual representation of the music.

Describe how the skill will be assessed:
Written communication will be directly assesed by the grading of the concert report. A specific writing rubric will be used for this. (See Attached Direct Assessment of Appreciation of Creative Artifcats Rubric)

Oral communication will be directly assesed through individual singing and recorder quizzes, which will be a part of the overall performance component of the course. An example of a singing quiz might be for the student to sing an ascending and descending A major scale using a 'moveable do' solfege syllable system. A specific performance rubric will be used for this. (See Attached Performance Rubric)

Aural communication will be directly assessed by means of listening quizzes. Students may be asked to identify specific musical elements within a musical recording, such as a major scale or a simple triple meter. The answers to these questions are finite and percentages can be calculated in terms of "correct or incorrect" answers out of total answers.

Visual communication will be directly assessed by the evaluation of the musical scores created by the students with regard to rhythm and recorder compositions, homework assignments, and exams. (See Attached Composition Rubric)

3. <u>Empirical and Quantitative Skills</u>: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including strategies and techniques)?
NA

Describe how the skill will be assessed: NA

4. <u>Teamwork</u>: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including strategies and techniques)?
Students will prepare and perform chamber pieces with small groups (duos or trios) throughout the semester. For each composition project, each student will lead rehearsals and conduct a performance of their own original composition. In addition, each student will be a performer of pieces composed by students in their group.

Describe how the skill will be assessed: Students will be directly assessed by the instructor during rehearsals and performances. A rubric will be used for assessing each team member's ablitiy to work with their team during rehearsals and performances. A specific teamwork rubric will be used for this. Additionally, embedded test questions will be used to directly assess the teamwork skill.(See Attached Composition Project/Performance Teamwork Rubric)

5. <u>Personal Responsibility</u>: to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including strategies and techniques)?
NA

Describe how the skill will be assessed: NA

6. <u>Social Responsibility</u>: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including strategies and techniques)?
Near the end of the semster, students will be introduced to the pentatonic scale used in non-Western musical cultures. The pentatonic scale will be explored in lectures and used in the pentatonic composition project. Students will gain knowledge of the artistic responsibilities of musicians in society, and will be able to engage effectively in musical cultures other than their own, demonstrating competence in regional, national, and global musical communites (such as African communities).

Describe how the skill will be assessed: The scale listening quiz will directly assess the students ability to correctly or incorrectly identify each scale that they hear, reflecting their ability to discern nuances within various musical cultures. Additionally, the following embedded test question will be used to directly assess this skill:

If you visited a community whose musical culture was different than that of your own, which approach would be the socially responsible view of their musical system?
a. You should assume that there are no major differences between your system of musical expression and theirs, and ask to participate in their musical activies.
b. You should become an observer of the actions of the musical event and assume there are societal meanings and/or significance inherent in the musical system and activity of which you might not be aware.
c. You should try to teach the musicians a better way to play in tune.

PART V – SHSU Core Curriculum Committee Requirements

1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

Week 1	Introduction to elements of music (rhythm, melody, timbre)
Week 2	The staff, treble and bass clef (Felstein lessons 1-4)
Week 3	Meter and rhythm notation (Feldstein lessons 5-8)

Week 4	Grand staff, ledger lines, and rests (Feldstein lessons 9-12); Begin rhythm composition projects
Week 5	More meters, dotted rhythms (Feldstein lessons 13-16)
Week 6	Ties, slurs, and repeats (Feldstein lessons 17-20); Rhythm composition performances
Week 7	Eighth note and dotted quarter values (Feldstein lessons 21-24)
Week 8	Accidentals (Feldstein lessons 25-28); Midterm Exam
Week 9	Whole and half steps, chromatic and major scales (Felstein lessons 29-32)
Week 10	More major scales, key signatures (Felstein lessons 33-36)
Week 11	Circle of Fifths (Feldstein lessons 37-40)
Week 12	Musical symbols (Feldstein lessons 41-44)
Week 13	Exploring the pentatonic scale; Begin pentatonic recorder compositions
Week 14	Sixteenth and dotted eighth values (Feldstein lessons 45-48)
Week 15	Pentatonic recorder composition performances; Concert Report due

2. Attachments (Syllabus Required)

Syllabus Attached? ☒ Yes ☐ No

Other Attached? ☒ Yes ☐ No If yes, specify: Attached find a complete packet of rubrics needed for direct assessment of objectives and skills presented in this course.

Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/ Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human.
Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

Required Skill Objectives

Foundational Component Areas	**Skill Objectives**					
	Critical Thinking	**Communication**	**Empirical & Quantitative**	**Team Work**	**Social Responsibility**	**Personal Responsibility**
Communication	✓	✓		✓		✓
Mathematics	✓	✓	✓			
Life and Physical Sciences	✓	✓	✓	✓		
Language, Philosophy & Culture	✓	✓			✓	✓
Creative Arts	✓	✓		✓	✓	
American History	✓	✓			✓	✓
Government/Political Science	✓	✓			✓	✓
Social and Behavioral Sciences	✓	✓	✓		✓	

Course Syllabus: MUSI 1301
Introduction to the Study of Music
Fall 2014

Professor:
Meeting time:
Class room:
Office hours:
Office location:
Office phone:
Email:

Course Description:
The study of the fundamentals of music, including major and minor scales, the pentatonic scale, rhythm, chords, sight-reading, and ear-training. Course material will be applied through learning the recorder.

Course Objectives:

- Students who successfully complete this course will have explored musical works and music performance and will be able to demonstrate an appreciation of an art form through participation.

- Students who successfully complete this course will be able to demonstrate an understanding of a basic theoretical framework in which to analyze music.

- Students who successfully complete this course will have experience synthesizing and interpreting musical works.

- Students who successfully complete this course will be able to communicate creatively through musical performance.

Required Textbooks and Supplies:
- Pencil with eraser
- Blank manuscript paper (print for free at http://blanksheetmusic.net)
- Feldstein, Sandy. *Practical Theory Complete* (1982), Alfred Publishing Company.
- Feldstein, Sandy. *My Recorder Book!* and Yamaha recorder (REYA3) package, PlayinTime Productions

Attendance Policy:
Attendance will be taken at the beginning of each class period. Three unexcused absences will be allowed with no penalty. Absences beyond three will result in a three-point penalty per absence against the final grade average. University business requires an excuse from the appropriate university official before the event. Makeup exams will be given only if prior arrangements have been made.

Theory Assignments
Regular assignments from the Feldstein theory workbook will be given. These assignments are due at the beginning of the class period on the day they are due. No late work will be accepted.

Quizzes
Three different kinds of quizzes will be given throughout the semester. Listening quizzes will test the student's ability to identify various types of musical elements from a musical recording. Singing quizzes will test a student's ability to sing prepared pitch patterns or written melodies. Recorder quizzes will test a student's ability to prepare and perform short solo and chamber pieces (works for 2 or 3 players).

Concert Report
Students are required to attend three music concerts during the semester given by the SHSU School of Music: one faculty recital, one student recital, and one large ensemble concert. A calendar of performances will be given at the beginning of the semester so that appropriate plans can be made. Details will be handed out by the instructor. Students must obtain a program from each concert and staple the programs to the concert report when handing it in. The report with attached programs will be due on the last day of class.

Composition Projects
Each student will compose a rhythmic composition for 2 or 3 voices and a pentatonic composition for 2 or 3 recorders. Each student will teach and conduct his or her compositions to an assigned chamber group. Each student will participate in the performance of the pieces composed by the other students in the assigned chamber group.

Exams
A midterm and a final exam will be given over the theory fundamentals covered in the Feldstein theory workbook along with important topics presented throughout the semester.

Grading: The overall grade for the semester is based on the following criteria:

Theory Assignments	10%
Quizzes (singing, listening, and recorder)	15%
Concert Report	10%
Composition Projects (2 @ 7.5% each)	15%
Exams (2 exams @ 25% each)	50%

Grading scale:
A 100 – 90
B 89 – 80
C 79 – 70
D 69 – 60
F below 60

Tentative Weekly Schedule

Week 1 – Introduction to elements of music (rhythm, melody, timbre)
Week 2 – The staff, treble and bass clef (Feldstein lessons 1-4)
Week 3 – Meter and rhythm notation (Feldstein 5-8)
Week 4 – Grand staff, leger lines, and rests (Feldstein 9-12); Begin rhythm compositions
Week 5 – More meters, dotted rhythms (Feldstein 13-16)
Week 6 – Ties, slurs, and repeats (Feldstein 17-20); Rhythm composition performances
Week 7 – Eighth note and dotted quarter values (Feldstein 21-24)
Week 8 – Accidentals (Feldstein 25-28); Midterm exam
Week 9 – Whole-half steps, chromatic and major scales (Feldstein 29-32)
Week 10 – More major scales, key signatures (Feldstein 33-36);
Week 11 – Circle of fifths (Feldstein 37-40)
Week 12 – Musical symbols (Feldstein 41-44)
Week 13 – Exploring the pentatonic scale; Begin pentatonic recorder compositions
Week 14 – Sixteenth and dotted eighth values (Feldstein 45-48)
Week 15 – Pentatonic recorder composition performances; concert report due
Finals Week – Final exam

Academic Honesty:
The Faculty Handbook states that the University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Furthermore, the University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

Proper Classroom Demeanor/Rules of Conduct:
Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute cell phones and/or pages before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing or engaging in any other form of distraction. In appropriate behavior in the classroom shall result in a directive to leave class. Students who are especially disruptive also may be reported to the Dean of Students for disciplinary action in accordance with university policy.

Visitors in the Classroom:
Unannounced visitors to class must present a current, official SHSU identification card to be permitted in the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom.

Student Absences on Religious Holy Days Policy:
Section 51.91(b) of the Texas education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). This request must be made in the first fifteen days of the semester or the first seven days of a summer session in which the absence(s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed.

Americans with Disabilities Act:
SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect aversely your work in this class, then I encourage you to register with the SHSU counseling Center and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: no accommodation can be made until you register with the Counseling Center.

MUSI 1301 – Composition Project/Performance Teamwork Rubric

	Poor (0-69)	Average (70-79)	Above Average (80-89)	Excellent (90-100)	POINTS
Contributions to music making	Makes no or almost no contributions to the music making of the group, other than playing and conducting.	Makes few contributions to the music making of the group, other than playing and conducting.	Makes significant contributions to the music making of the group, other than playing and conducting.	Makes important contributions to the music making of the group, other than playing and conducting.	(x25%)
Rehearsal as conductor	Demonstrates no ability to give direction to the group and is not encouraging.	Gives only a little direction and few suggestions to performers in a less than encouraging manner.	Gives somewhat clear and meaningful direction and suggestions to performers in a pleasant manner	Gives clear, meaningful direction and suggestions to performers in an encouraging and respectful manner	(x25%)
Rehearsal as ensemble performer	Unable to take direction from conductor and makes little to no contribution to the ensemble	Takes some but not all direction from conductor and does not make much contribution to ensemble	Takes directions from conductor and contributes somewhat to ensemble	Respectfully and effectively accepts direction from conductor and contributes to ensemble with a positive attitude	(x25%)
Performance situation	Shows no ability to support or rely on team members under the pressure of a performance	Does not always acknowledge, support, or rely on team under the pressure of a performance	Shows somewhat significant ability to support and rely on team under the pressure of a performance	Shows significant ability to support and rely on team under the pressure of a performance	(x25%)
TOTAL SCORE					

Sample Rubric for Direct Assessment of Appreciation of Creative Artifacts

MUSI 1301, *Introduction to the Study of Music*

Concert Report: "Write a one-to-two-page summary of a concert that you attended at Sam Houston State University in the School of Music. Your writing needs to clearly discuss the expressive use of musical elements—rhythm, melody and timbre—in a work performed at the concert. In addition, be sure to provide background information for your analysis, such as when you saw the performance, the title of the composition, the composer, and the type of performance medium (i.e., solo piano, orchestra, wind ensemble, etc.)."

Element	Unacceptable (0-69 points)	Marginal (70-79)	Acceptable (80-89)	Exceptional (90-100)	Score
Rhythm	Student demonstrates little or no understanding of rhythm.	Student demonstrates some understanding of rhythm.	Student demonstrates a sound understanding of rhythm.	Student demonstrates a clear and competent understanding of rhythm.	
Melody	Student demonstrates little or no understanding of melody.	Student demonstrates some understanding of melody.	Student demonstrates a sound understanding of melody.	Student demonstrates a clear and competent understanding of melody.	
Timbre	Student demonstrates little or no understanding of timbre.	Student demonstrates some understanding of timbre.	Student demonstrates a sound understanding of timbre.	Student demonstrates a clear and competent understanding of timbre.	
Background information	Student provides none of the requested background information.	Student provides some of the requested background information.	Student provides most of the requested background information.	Student provides all of the requested background information.	
Total Score					

MUSI 1301 Introduction to the Study of Music

Composition Rubric – Synthesizing and Interpreting Musical Works

Rhythm and Pentatonic Compositions

Topic (weight)	Unacceptable (0-69)	Marginal (70-79)	Acceptable (80-89)	Exceptional (90-100)	Score
Notation 50%	Student demonstrates little or no understanding of score notation.	Student demonstrates some understanding of score notation, but the score displays consistent errors in notation.	Student demonstrates a sound understanding of score notation, but the score displays one consistent or several isolated errors in notation.	Student demonstrates a clear understanding of score notation. There are no consistent errors and few or no isolated errors in notation.	
Appropriate use of pitch and rhythm 25%	Student demonstrates little or no understanding of rhythm and pitch with regard to the project.	Student demonstrates some understanding of rhythm and pitch but has made consistent errors with regard to the project.	Student demonstrates a sound understanding of rhythm and pitch with no more than one consistent error and a few minor errors with regard to the project.	Student demonstrates a clear and complete understanding of rhythm and pitch with regard to the project.	
Practicality of the composition for amateur musicians 15%	The composition is not playable by amateur performers.	The composition is challenging somewhat playable by amateur performers.	The composition is somewhat simple to play and somewhat playable by amateur performers.	The composition is clear and simple to play and can be easily played by amateur performers.	
Neatness/legibility 10%	The composition is not legible.	The composition is barely legible.	The composition is somewhat legible.	The composition is neat and extremely legible.	

Totals					