

**Program Assessment Plan**  
2019-2020

College of Humanities and Social Sciences  
CSU-Pueblo Department of Music  
Dana Ihm, Chair

Bachelor of Arts in Music

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with input from Music Faculty

**Music Department Mission:**

To provide the highest quality music education possible for the music major pursuing a career as a performer, educator, and scholar, as well as the student wishing to minor in music and persons wishing to learn about music as part of a professional or liberal arts tradition and a part of human culture and experience.

The Music Department's primary program is the Bachelor of Arts in Music. Within this program, some students choose to take additional specialized courses for an Emphasis area in either Performance or Music Education and PreK-12 Teaching Licensure. Within all program emphases, the department's mission of providing high quality music education as a basis of a career in the discipline is central to our curriculum and instructional practices.

Beginning Fall 2015, the Department of Music formalized an option for students to complete PreK-12 Teaching Licensure through graduate course work applicable toward the Master of Education degree upon completion of licensure requirements.

**Student Learning Outcomes:**

There are five outcomes considered essential for all graduates of the program. In addition, the music education and music performance emphasis areas each require specific outcomes specific to their professional requirements. Music Education must be designed to satisfy Colorado Department of Education requirements for licensure.

Upon completion of the Bachelor of Arts degree in Music, all students will

1. *Read, analyze, and perform music* with fluency in at least one performance medium and in a variety of genres and styles.
2. *Use the piano proficiently* as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician.
3. *Demonstrate proficiency in aural recognition* and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.
4. *Recognize and describe* representative selections of music from all *the significant style periods and genres* of western art music.
5. *Create arrangements and original compositions* utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.

The achievement of these outcomes will enable graduates to compete successfully with their peers for graduate school admissions, or to begin a performing career at some levels locally. Related career fields, such as arts management or audio-engineering, would require further specialized training, but a solid bachelor's degree in music is a recognized beginning in such careers.

In addition to the outcomes described above, students in the *Performance Emphasis* program will

6. *Conduct large and small ensembles* in their primary performance medium.
7. *Prepare and present in public* a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.

In addition to the general outcomes, students in the *Music Education Emphasis* program will

6. *Conduct large and small ensembles* in their primary performance medium.
7. *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
8. *Create instructional plans, long-range curriculum outlines, and assessments* for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy.

All of the outcomes listed above are observable and measurable, although some measures of musical understanding and achievement cannot be quantified. It is difficult in some regards to prevent all overlapping of outcomes (i.e., the understanding of theory and history will play a considerable role in a student's correct interpretation of a piece of music in performance), but the assessments themselves are designed to target discrete aspects of the student's development.

### **Focus of Assessment for the Department of Music in 2019-2020**

#### 1) *Music Theory and Aural Skills course sequencing*

Continuing discussions and assessment commenced in 2017-18, the Department primarily focused assessment efforts this year on reviewing the sequencing of Aural Skills courses. Two primary concerns have been: (1) the success and retention of students who enter the department having not auditioned prior to enrollment (the department has a long standing policy of allowing students to register in their first semester without audition; continuation in the major is contingent upon successfully completing the first semester applied music jury. This policy facilitates enrollment of students declaring a music major at Orientation who have not previously auditioned), and (2) whether either or both of the sequences should be delayed until the second semester of the freshmen year rather than commencing the first semester of the freshmen year.

From continued discussions informed by the assessment data, the department finalized a decision to postpone the beginning of the four-semester aural skills sequence from the first freshmen semester to the second freshmen semester, beginning Fall 2019. **This past school year, Aural Skills I was offered in the Spring 2020 semester to Freshman Music Majors with improved results.**

### **Assessment Work in Recent Years**

In 2016-17, the department reviewed the progress of majors since 2013 in timely completion of the departmental Piano Proficiency exam. This review highlights the success of sustained efforts in designing and implementing a robust departmental piano proficiency program with clear student goals for each level of study and established remediation plans for students who do not meet these goals in the standard time frame allotted in departmental curricular plans.

Specific attention was given in recent years to improve the departmental assessment program through the development of new assessment measures. The *Applied Performance Rubric* and an updated *Junior Qualification Exam* were implemented in 2015-2016. The department believes these measures are providing better information upon which to make curricular improvements.

The Department of Music identified a number of program strengths and weaknesses in past years. Stemming from program assessment, the department significantly revamped piano proficiency requirements in 2012-2013 and 2013-2014. The department continues to note improved timely completion of the departmental Piano Proficiency Examination by its majors.

Overall, the Department of Music continues to redesign and improve assessment efforts. Music Faculty expressed concern over the effectiveness of the Junior Qualifications Exam (originally an oral exam). Faculty also noted that semester-by-semester applied music jury evaluations did not adequately compare student progress across every instrumental group and failed to document student growth over time.

Faculty continue to discuss possible implementation of additional assessment tools. An online portfolio for majors could provide an opportunity for broad assessment of a number of student artifacts: composition/arranging projects in Music Theory courses and MUS 357 – Orchestration and Arranging (SLO 5), program notes for recitals and other performances (SLO 4), videos of conducting performances (SLO 6 for Performance and Music Education Emphases). The Department has also discussed possible implementation of a Music Literature exam as part of the written Junior Qualifications exam (SLO 4).

The MUS 151-281 (Aural Skills I – IV) provides focused instruction toward SLO 3. The Department continues discussion on additional assessment tools that might be employed in reviewing this SLO outside of the course exams.

## Progress toward these goals in 2019-2020:

### Performance Rubric

Data collection and assessment delayed due to remote operations and will be reported in 2021.

### Music Theory/Aural Skills Course Sequencing

The Department continues to administer pre- and post- tests in each of the first two semesters of Music Theory, **however, with the remote learning at the end of the semester the Chair was unable to access these results from the Fall 2019 semester and the Instructor for the Theory II course was unable to administer the test for Spring 2020. So this data is unavailable for this academic year.** The Department is still proposing implementation of a Music Theory Diagnostic Exam for all students (auditionees and non-auditionees) and developing a course plan that delays the Music Theory course sequence until the Sophomore year for students who enter with significant deficiencies in music literacy. **The Department has also reworked the 4-year course plan to begin the Aural Skills sequence in the Spring semester of the Freshmen year, delaying its start by one semester. After assessing student progress in the Aural Skills course sequence in this past year, it seems initially, to be successful in improving student success as anticipated.**

#### Aural Skills 1 Fall 2018 (25 enrolled)

A – 8  
B – 5  
C – 6  
D – 0  
F – 5  
W – 1

#### Aural Skills I Spring 2020 (22 enrolled)

A - 10  
B - 6  
C - 4  
D - 1  
F - 0  
W – 1

In the Fall 2018 semester only 76% of the students passed the course and in Spring 2020, 91% of the students passed the course. It appears that the moving of the Aural Skills sequence a semester later has had a positive effect on student outcomes. The Music Department will continue to monitor these scores to determine if this change in curriculum sequence has had the desired result or if this was just an anomaly.

### Written Junior Qualifications Exam

Data collection and assessment delayed due to remote operations and will be reported in 2021.

## Timeline for Assessment of Program SLOs

Recent assessment has focused on the following SLOs:

1. *Read, analyze, and perform music* with fluency in at least one performance medium and in a variety of genres and styles.
2. *Use the piano proficiently* as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician.
3. *Demonstrate proficiency in aural recognition* and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician.
4. *Recognize and describe* representative selections of music from all *the significant style periods and genres* of western art music.

(for Music Performance)

7. *Prepare and present in public* a wide selection of repertoire representative of the highest standard of performance technique and style appropriate to young professional artists.

For 2020-21, focus will shift to the following SLOs:

5. *Create arrangements and original compositions* utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles.
  - This will involve review of compositions/arrangements produced by students in the MUS 357 Orchestration and Arranging course and MUS 350 Theory V.

and:

(for Music Performance and Music Education)

6. *Conduct large and small ensembles* in their primary performance medium.
  - This will involve review of student progress in the MUS 358 and MUS 359 conducting sequence of courses

For 2021-22, focus will shift to the remaining Music Education SLOs:

7. *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
8. *Create instructional plans, long-range curriculum outlines, and assessments* for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy.

**APPENDIX A (unchanged from 2010-11)**  
**Curriculum Map Showing Alignment of Student Learning Outcomes and Course Content**  
**Music Courses, 2010-2011**

CORE OUTCOMES	MUS 118	MUS 150-210-250-280	MUS 151-211-251-281	MUS 127-227-229	MUS 305-355	MUS 357	MUS 358-359	ENSEMBLES	APPLIED LESSONS	SYMPOSIUM STUDIO CLASSES	JR & SR RECITALS	MUS 340-440
<i>Ability to read, analyze, and perform music</i>		X	X	X			X	X	X	X	X	X
<i>Ability to use the piano Proficiently</i>				X			X					
<i>Ability to demonstrate proficiency in aural recognition</i>	X		X		X		X	X	X			
<i>Ability to recognize and describe the significant style periods and genres of western art music</i>	X				X							
<i>Ability to create arrangements and original compositions</i>		X				X						
<i>Ability to conduct large and small ensembles</i>							X	X				
<u>For Performance Emphasis:</u>												
<i>Prepare and present public performances with advanced proficiency</i>										X	X	
<u>For Music Education Emphasis:</u>												
<i>Create instructional plans, long-range curriculum outlines, and assessments for music instruction</i>												X

## APPENDIX B

### DEPARTMENT OF MUSIC PERFORMANCE RUBRIC

Foundations		Development of Performance Technique		Development of Musical Judgment		Development of Professional Performance Career	
<ul style="list-style-type: none"> <li>Student is beginning to develop an understanding of pitch and rhythmic notation and execution</li> <li>Numerous errors in pitch and/or rhythmic execution appear in performance</li> </ul>	<ul style="list-style-type: none"> <li>Student is mastering the fundamentals of pitch and rhythmic execution well enough that consideration of technical development can begin</li> <li>Occasional errors in pitch and rhythmic execution (beyond incidental mistakes) appear in performance</li> </ul>	<ul style="list-style-type: none"> <li>Student is beginning to develop an understanding of the performance technique idiomatic to their instrument or voice, but application is uneven.</li> <li>Student prone to errors in tone production, intonation, and/or technical execution</li> <li>Inconsistency in tempo may be apparent, but pitch and rhythmic errors are generally secondary to errors in technique.</li> </ul>	<ul style="list-style-type: none"> <li>Student is beginning to master the basic performance technique idiomatic to their instrument or voice, with the principal concern in performance shifting now toward expressivity and musical nuance.</li> <li>Student prone to errors in musical judgment such as improper phrasing or accentuation of line, and/or incorrect articulation or dynamic control.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates solid control of the technical demands of his or her instrument or voice and an emerging maturity in musical judgment.</li> <li>Student is beginning to establish a breadth of repertoire commensurate with public performance</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates solid control of the technical demands of the instrument or voice and an established maturity in musical judgment.</li> <li>Student is beginning to establish a breadth of repertoire that public performance, especially in local venues, is to be encouraged and expected.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates strong potential for professional success as a performing musician.</li> <li>Performance demonstrates a level of professional accomplishment that public performance, including regional venues, is to be encouraged and expected</li> <li>Student has an emerging breadth of repertoire commensurate with a distinguished performance career</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates strong potential for professional success as a performing musician.</li> <li>Performance demonstrates a level of professional accomplishment that public performance, including national venues, is to be encouraged and expected.</li> <li>Student has completed a breadth of repertoire commensurate with a distinguished performance career</li> </ul>
0-5	6-10	11-15	16-20	21-25	26-30	31-35	36-40

Sight-Reading Ability			
Little or no ability to sight-read	Emerging ability to sight-read	Ability to sight-read is proficient	Ability to sight-read is exceptional
0-4	5-6	7-8	9-10

Scales or Rudiments			
Little or no ability to execute	Emerging ability to execute	Ability to execute is proficient	Ability to execute is exceptional
0-4	5-6	7-8	9-10

# APPENDIX C

Colorado State University – Pueblo  
Department of Music

## JUNIOR QUALIFICATIONS EXAMINATION

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Degree Program (General, Music Education, Performance): \_\_\_\_\_

**\*\* READ INSTRUCTIONS FOR EACH QUESTION CAREFULLY \*\***

### I. Music Theory

Provide Roman numeral/figured bass analysis for each of the chords in the chorale below. Resolve the chords marked with an asterisk and provide Roman numeral/figured bass analysis for the chord to which you resolve.

A modulation occurs in the last four chords of the example. For the chord marked with two blanks (which functions as a pivot, or common, chord), provide Roman numeral analysis in both the original key and, once identified, the key to which the example modulates.

==== \* ===== \* =====

==== \* =====  
===== \* =====

**Junior Qualifications Exam, page 2**

**Name:** \_\_\_\_\_

**II. Music Appreciation/History**

From approximately 400 AD to present, scholars typically define six broad stylistic eras in the history of western music.

In the space provided below, identify these six eras, approximate dates for each, and a representative composer from each era. Additionally, briefly describe a melodic/harmonic and rhythmic feature that distinguishes the music of each era.

1) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature:

2) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature:

**Junior Qualifications Exam, page 3**

**Name:** \_\_\_\_\_

3) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature:

4) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature:

**Junior Qualifications Exam, page 4**

**Name:** \_\_\_\_\_

5) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature:

6) Era: \_\_\_\_\_

Approximate Dates: \_\_\_\_\_

Representative Composer: \_\_\_\_\_

Melodic/Harmonic feature:

Rhythmic feature: